

BIBLIOTHÈQUE DES CAHIERS ARCHÉOLOGIQUES

fondée par André Grabar et Jean Hubert – dirigée par Jacques Thirion et Tania Velmans

XIII

Anthony Cutler

THE ARISTOCRATIC PSALTERS IN BYZANTIUM

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Avant Propos

Le livre du professeur A. Cutler fait partie de la collection "Bibliothèque des Cahiers Archéologiques". Chaque volume de cette collection est une monographie consacrée à un sujet particulier, parmi ceux qui rentrent dans le cadre général des études publiées par les "Cahiers Archéologiques". Jusqu'ici la "Bibliothèque des Cahiers Archéologiques" a fait paraître diverses œuvres médiévales, inconnues ou méconnues. Chacun de ces monuments d'art y est décrit in extenso et, s'il s'agit d'un manuscrit illustré, toutes les miniatures en sont décrites et reproduites. Certains auteurs se sont limités à une présentation scientifique générale. D'autres l'ont fait suivre d'une étude approfondie des illustrations.

Parmi les manuscrits illustrés dont la "Bibliothèque des Cahiers Archéologiques" a présenté le plus d'exemples sont les psautiers grecs illustrés du moyen âge. La direction des "Cahiers Archéologiques" souhaite continuer dans le même sens, c'est-à-dire publier le plus grand nombre possible de cette catégorie de manuscrits illustrés byzantins, et c'est ainsi qu'elle accueille avec plaisir le travail de M. Cutler.

De tous les livres de l'Ancien Testament, c'est le psautier qui occupe le plus de place dans les actes de la piété privée et publique de l'Église byzantine. Cet usage fréquent du psautier a fait qu'il a tenté beaucoup d'illustrateurs du moyen âge, à toutes les époques et dans des localités et ateliers différents. Les cycles des images y suivent des traditions différentes. Celle que M. Cutler a choisie, pour son étude, est représentée actuellement par 58 exemples, qu'il a eu le mérite de réunir dans un seul ouvrage et d'étudier avec soin, selon la même méthode.

Cette série de codices illustrés est de valeur esthétique inégale, mais ils sont tous illustrés en suivant une même tradition picturale. Ils n'ont jamais fait l'objet d'une publication d'ensemble. Rien qu'à ce titre ce livre est une contribution précieuse à l'histoire de l'art. Il l'est d'autant plus que, parmi les manuscrits de cette famille, figure le manuscrit byzantin qui est considéré comme le plus grand chef d'œuvre de la miniature grecque médiévale : le Psautier Bibliothèque Nationale grec 139 du X^e siècle.

Dans son introduction, M. Cutler explique pourquoi il est préférable de maintenir le terme d'"aristocratique" appliqué à ce groupe de Psautiers byzantins illustrés. Nous partageons son point de vue, et faisons figurer le mot "psautiers aristocratiques" dans le titre du présent ouvrage.

André Grabar.

That there is truth in the teaching is to me indubitable, but it is also certain that there is falsehood in it, and I must find out what is true and what is false, and must disentangle the one from the other. I am setting to work upon this task. What of falsehood I have found in the teaching, what I have found of truth, and to what conclusion I came, will form the following part of this work, which, if it be worth it and if anyone wants it, will probably some day be printed somewhere.

Tolstoy, *A Confession* (1879)

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Introduction

The present volume is the first of two devoted to the Byzantine "aristocratic" psalter. It will be followed by a second which will discuss the origins of and affinities between the manuscripts presented here, their relations to other types of psalter and the place of these pictures in the history of Byzantine art and life. First it is necessary to gather together as much of the descriptive material and pictorial evidence as is possible in one volume. For too long intimations as to the origins and development of Byzantine psalter illumination have been based on a minor sample of this type of book. The value of such generalisations, including my own, can then be tested against the content of the present volume.

The reader will find here, therefore, not only a considerable number of illuminations that are unpublished but also those in some well-known manuscripts. Only when all the surviving evidence is presented will there exist an objective basis for those essays at connections that are the subject of volume II. For now, it will suffice to point out the degree of similarity between the several series of miniatures that characterise the manuscripts in this volume. The recurrence of established types in psalters that differ widely in their date, script, textual content and quality suggests that many of their pictures, sometimes painted on inserted folios, derive from a limited number of models preserved in diverse workshops. These ateliers were sometimes distinct from the monastic, ecclesiastic and lay centres in which the books themselves were written. The fact that a particular painter seems to have chosen one or more pictures from one series and others from a quite separate sequence demonstrates the complexity both of connections between "professional" workshops and of the historian's task in disentangling the various strands interwoven in post-Iconoclastic art. Implicitly, this complexity argues for the vanity of any attempt to trace the evolution of our pictures back to one, or even a few, pre-Iconoclastic exemplars. The art-historical problems posed by the miniatures in this book are interesting and difficult enough without attempting to resolve insoluble questions with unverifiable answers.

This album reproduces the miniatures in all psalters of the "aristocratic" type known to me, including those in psalter cycles attached to New Testament manuscripts. Except in the few cases where a book is known to be lost (e.g. Athos, Simopetra 35) the reader will find reproductions of every miniature in every known "aristocratic" psalter. In some cases

the only available photographs are of poor quality; it nonetheless seems preferable to reproduce these—especially so when the miniatures in question are unpublished—than to offer merely a verbal description. Save in a handful of instances where permission to examine the manuscript was expressly withheld from me (e.g. Moscow, Hist. Mus. gr. 407), I have examined each of the psalters and include physical descriptions of the books as a whole. When I have not seen the manuscript, this fact is noted; it will further be evident from the absence of one or more categories from the descriptions which are arranged in the following manner:

1. CONTENT OF THE MANUSCRIPT. In those cases where the book contains, beyond the Psalms and Odes, many brief texts of prayers, troparia, etc., reference is made to a source where this information is available.

2. SUPPORT (parchment, paper, etc.) and foliation.

3. LINEATION of page and observations on script.

4. COLOUR of pigments used in text, initials, kathismata and other liturgical sigla.

5. DIMENSIONS of the manuscript.

6. PROVENANCE of the manuscript, when this can be determined.

Following a detailed description of the miniatures (in which left and right refer to the spectator's point of view) is a record of the literature on it. This, I hope, includes every significant reference. I have not tried to list every instance where a psalter is mentioned, especially in the case of such celebrated manuscripts as Paris. gr. 139. While these references do not attempt to be comprehensive—for example, studies of the philological and scientific content of Vat. gr. 342 are excluded—I have attempted to cite all scholarly studies that have bearing on the date, provenance and pictorial content of the psalters. Since the emphasis is art-historical rather than textual or codicological, mere listings of the psalter in question in catalogues and other reference sources have been minimized. The purpose of the bibliographies, as of the plates, is to facilitate discussion of the problems raised in volume II.

In the detailed descriptions of the miniatures—turgid as they may sometimes prove—emphasis has been put on the colours and sizes of individual illuminations. This information, generally unavailable, will prove to be of particular importance for the consideration of those problems of iconographic filiation and stylistic connection that are the *raison d'être* of this book. It has not proved practicable, nor would it have aided our purpose, to reproduce every headband, pylê and other form of non-figural decoration found in these manuscripts. Primarily, the plates are intended to make available to other scholars material that has long been withheld from them and, secondly, to provide a basis for the discussion contained in the second volume.

The categorization of these manuscripts as “aristocratic” may be questioned since the term, first coined by J. J. Tikkanen, has long been understood to lack any firm foundation in social history or artistic patronage. The Finnish scholar did not identify the type save explicitly in his chapter title (“Die aristokratische Psaltergruppe,” *Die Psalterillustration in Mittelalter*, Helsinki, 1895, 112-47) and implicitly in his examples. Like Baumstark, who in 1912 still saw Paris. gr. 139 as the *überragende Hauptexemplar* of the group, Tikkanen made it the basis for his investigation. Since he knew of only seven manuscripts of this

type, it is hardly surprising that he failed to perceive the inappropriateness of this model. However, in the light of the fifty-eight manuscripts presented here, we can recognize the Parisinus as the "Parthenon" of psalter illumination—a gigantic and impressive anomaly related to but thoroughly different from most other manuscripts of this type. The evidence here considered will also necessarily entail modification of the qualities believed by Tikkanen to be characteristic of the group as a whole ("Mit vollem Rechte kann man darum diese Bilderredaktion als eine akademische antikisierende, eine aristokratische im Gegensatz zu der mönchisch-theologischen der volkstümlichen Psalterhandschriften, bezeichnen").

This much said, the term "aristocratic psalter" continues to define a particular kind of manuscript and has proved more durable than any of the various substitutes that have been offered. As a glance at the plates will suggest, the phrase "psautier à pleine page" is hardly less misleading than the designation "aristocratic." I therefore preserve Tikkanen's term as one whose connotation and limitations are generally known to all who labour in this field.

Nonetheless, the term must be defined not only as it describes the type of manuscript presented here but also because, as Darwin realized in his *Origin of Species* "our classifications will come to be, as far as they can be so made, genealogies." The problem of the evolution of the aristocratic psalter will be postponed until volume II, until all the evidence has been considered. For now, with minor modifications, the definition offered by Sirarpie Der Nersessian ("A Psalter and New Testament Manuscript at Dumbarton Oaks," *DOP* 19 [1965] 166-67) will serve as well as any and better than most:

A varying number of miniatures, comprising scenes from the life of David in addition to his portraits, precede the first Psalm. Within the Psalter text there are miniatures only for the fiftieth psalm (the Penitence Psalm); the seventy-seventh Psalm, with which the second part of the Psalter begins; and the supplementary Psalm 151. Then come the miniatures which accompany the Canticles.

By no means do all aristocratic psalters exhibit a David cycle, nor are Psalms 50, 77, and 151 illuminated in each of these manuscripts. Similarly, the number of Ode miniatures may vary greatly. But this definition represents at least an ideal psalter to which, as it were, all extant examples aspire. The presence of a single frontispiece of David the Psalmist as in Athos, Pantokrator 234 or Stavronikita 46, does not qualify a psalter as "aristocratic." But a single miniature devoted, say, to Moses receiving the law and teaching the people, when attached as it is to the seventy-seventh psalm in Bologna, Bib. Univ. 2925, indicates the type of manuscript that its painter had in mind, and probably before him, when he produced his sole illustration. These extreme examples indicate merely the principles of exclusion and inclusion: the vast majority of the manuscripts considered here clearly occupy a place between the two poles. However, included as a supplement are Athens, Benaki 34.3, Athos, Dionysiou 65 and Vatopedi 760, Oxford, Christ Church 61, Princeton, acc. 30.20, Sinai gr. 61 and Venice, Bib. Marc. gr. 17 (nos. 52-58). In different ways, to be examined later, each of these, while departing radically in some fashion, conforms to the type that we shall henceforth recognize, without benefit of modifying quotation marks, as the aristocratic psalter.

ABBREVIATIONS

Journals and Serial Publications

AA	<i>Archäologischer Anzeiger</i> , supplement to JDAI.	JÖBG/JÖB	<i>Jahrbuch der Österreichischen Byzantinischen Gesellschaft</i> , continued as <i>Jahrbuch der Österreichischen Byzantinistik</i> .
AMAM B	<i>Allen Memorial Art Museum Bulletin</i> , Oberlin College.	JWAG	<i>Journal of the Walters Art Gallery</i> .
Art B	<i>Art Bulletin</i>	JWCI	<i>Journal of the Warburg and Courtauld Institutes</i> .
Ἀρχ. Ἐφ.	Ἀρχαιολογικῇ Ἐφημερίδι.	MMJ	<i>Metropolitan Museum Journal</i> .
BCH	<i>Bulletin de correspondance hellénique</i> .	NachGött	Nachrichten von der Akademie/Gesellschaft der Wissenschaften zu Göttingen, philologisch-historische Klasse.
Byz-Ngr Jbb.	<i>Byzantinisch-Neugriechische Jahrbücher</i> .	OC	<i>Oriens Christianus</i> .
BZ	<i>Byzantinische Zeitschrift</i> .	PGEB	<i>La paléographie grecque et byzantine</i> (= Colloques internationaux du Centre National de la Recherche Scientifique, no. 559), Paris, 1977.
Cah. arch.	<i>Cahiers archéologiques</i> .	RAC	<i>Rivista di Archeologia Cristiana</i> .
() CEB	<i>Actes (Atti, Berichte, etc.) du () Congrès International des Études Byzantines</i> .	RBK	<i>Reallexikon zur byzantinischen Kunst</i> .
CRAI	<i>Comptes-rendus des séances de l'Académie des Inscriptions et Belles Lettres</i> .	REArm	<i>Revue des études arméniennes</i> .
DenkWien	Denkschriften der kaiserlichen Akademie der Wissenschaften in Wien, philosophisch-historische Klasse.	REB	<i>Revue des études byzantines</i> .
DOP	<i>Dumbarton Oaks Papers</i> .	RQ	<i>Römische Quartalschrift für christliche Altertumskunde</i> .
ΔXAE	Δελτίον τῆς Χριστιανικῆς Ἀρχαιολογικῆς Ἑταιρείας.	Sem. Kond.	<i>Seminarium Kondakovianum</i> .
GBA	<i>Gazette des Beaux-Arts</i> .	VV	<i>Vizantijskij Vremennik</i> .
IRAIK	<i>Izvestija Russkogo Arheologičeskogo Instituta v Konstantinopole</i> .	ZKunstg	<i>Zeitschrift für Kunstgeschichte</i> .
JDAI	<i>Jahrbuch des Deutschen Archäologischen Instituts</i> .	ZRVI	<i>Zbornik radova Vizantološkog Instituta, Srpska Akademija Nauka</i> .

ABBREVIATIONS

Frequently Cited Works

AINALOV, *Hellenistic Origins*.

D. AINALOV, *The Hellenistic Origins of Byzantine Art*, New Brunswick, 1961, trans. by E. and S. Sobolevitch of *Ellenističeskie osnovy vizantijskogo iskusstva* (= Zapiski Imperatorskogo Russkogo Archeol. Obščestva, n. s. XII), St. Petersburg, 1900-01.

ALAND, *Liste*.

K. ALAND, *Kurzgefasste Liste der griechischen Handschriften des Neuen Testaments*, I, Berlin, 1963.

Athens Cat.

L'art byzantin, art européen, exhibition catalogue, Athens, 1964.

Baltimore Cat.

Early Christian and Byzantine Art, exhibition catalogue, Walters Art Gallery, Baltimore, 1947.

BECKWITH, *Early Chr. and Byz. Art*.

J. BECKWITH, *Early Christian and Byzantine Art* (Pelican History of Art), Harmondsworth, 1970.

BELTING, *Illuminierte Buch*.

H. BELTING, *Das illuminierte Buch in der spätbyzantinischen Gesellschaft*, Heidelberg, 1970.

BELTING, "Palatina Psalter."

H. BELTING, "Zum Palatina-Psalter des 13. Jahrhunderts," *JÖB* XXI, 1972, pp. 17-38.

BELTING and CAVALLO, *Bibel des Niketas*.

H. BELTING and G. CAVALLO, *Die Bibel des Niketas. Ein Werk der höfischen Buchkunst in Byzanz und sein antikes Vorbild*, Wiesbaden, 1979.

BENEŠEVIČ, *Opisanie*.

V. N. BENEŠEVIČ, *Opisanie grečeskih rukopisej monastyrija sv. Ekateriny na Sinae*, 3 vols., Petrograd, 1911-14.

Bodleian Cat.

Greek Manuscripts in the Bodleian Library. An Exhibition held in connection with the XIIIth CEB, Oxford, 1966.

BOND and FAYE, *Supplement*.

W. H. BOND and C. U. FAYE, *Supplement to the Census of Medieval*

BONICATTI, "Salterio greco"

M. BONICATTI, "Un salterio greco miniato del periodo comneno : Venezia Bibl. Marciana, cod. gr. 565, già 113, cl. II Naniano 167," *Bull. della Archivio Paleografico Italiano*, n. s. II-III, 1956-57, pp. 117-28.

BORDIER, Description.

H. BORDIER, *Description des peintures et autres ornements contenus dans les manuscrits grecs de la Bibliothèque Nationale*, Paris, 1883.

BROCKHAUS, Athos.

H. BROCKHAUS, *Die Kunst in den Athos-Klöstern*, 2nd ed., Leipzig, 1924 (1st ed., Leipzig, 1891).

BUBERL, Miniaturhandschriften.

BUBERL, *Miniaturhandschriften der Nationalbibliothek in Athen* (Denk Wien, IX, 2), Vienna, 1917.

BUBERL-GERSTINGER, Handschriften.

P. BUBERL and H. GERSTINGER, *Die byzantinischen Handschriften in Beschreibendes Verzeichnis der illuminierten Handschriften in Österreich*, IV, 2, Leipzig, 1938.

BUCHTHAL, Latin Kingdom.

H. BUCHTHAL, *Miniature Painting in the Latin Kingdom of Jerusalem*, Oxford, 1957.

BUCHTHAL, Paris Psalter.

H. BUCHTHAL, *The Miniatures of the Paris Psalter. A Study in Middle Byzantine Painting*, London, 1938.

BUCHTHAL and BELTING, Patronage.

H. BUCHTHAL and H. BELTING, *Patronage in Thirteenth-Century Constantinople. An Atelier of Byzantine Book Illumination and Calligraphy*, Washington, D.C., 1978.

Byzance et la France Médiévale.

Byzance et la France Médiévale. Manuscrits à peintures du II^e au XVT^e siècle, Bibliothèque Nationale, Paris, 1958.

CANART, "Écriture livresque."

P. CANART, "Une étude d'écriture livresque dans les manuscrits chypriotes du XIV^e siècle : la chypriote 'bouletée'," in *PGEb*, pp. 303-21.

CANART, "Écritures livresques."

P. CANART, "Les écritures livresques chypriotes du milieu du XI^e siècle au milieu du XIII^e siècle et le style Palestino-Chypriote," *Scrittura e civiltà* V, 1981, pp. 17-72.

CANART-PERI, Sussidi bibliografici.

P. CANART and V. PERI, *Sussidi bibliografici per i manoscritti greci della Biblioteca Vaticana* (Studi e Testi, no. 261), Vatican City, 1970.

CLARK, New Testament MSS.

K.W. CLARK, *A Descriptive Catalogue of New Testament Manuscripts in America*, Chicago, 1937.

COLWELL-WILLOUGHBY, Four Gospels.

E.C. COLWELL and H.R. WILLOUGHBY, *The Four Gospels of Karahissar*, Chicago, 1936.

COXE, Catalogus.

H.O. COXE, *Catalogus codicum manuscriptorum qui in Collegiis*

COXE, Report.

H.O. COXE, *Report to Her Majesty's Government on the Greek Monasteries remaining in the Libraries of the Levant*, London, 1858.

CUTLER, "Rapport."

A. CUTLER, "The Aristocratic Psalter : The State of Research," *XV CEB*, Rapports et Co-Rapports, Athens, 1976, pp. 229-57.

CUTLER, "Byzantine Psalter."

A. CUTLER, "The Byzantine Psalter : Before and After Iconoclasm," *Iconoclasm*, ed. A.A. Bryer and J. Herrin, Birmingham, 1976.

CUTLER, "Mâr Saba."

A. CUTLER, "A Psalter from Mâr Saba and the Evolution of the Byzantine David Circle," *Journal of Jewish Art*, V, 1979, pp. 39-63.

CUTLER, "Spencer Psalter."

A. CUTLER, "The Spencer Psalter : a Thirteenth Century Byzantine Manuscript in the New York Public Library," *Cah. arch.* XXIII, 1974, pp. 129-59.

CUTLER, Transfigurations.

A. CUTLER, *Transfigurations. Studies in the Dynamics of Byzantine Iconography*, University Park, Pa., 1976.

CUTLER-CARR, "Benaki Psalter."

A. CUTLER and A.W. CARR, "The Psalter Benaki 34 : 3. An Unpublished Illuminated Manuscript from the Family 2400," *REB* XXXIV, 1976, pp. 281-323.

DARKEVIČ, Svetskoe iskusstvo Vizantij.

V.P. DARKEVIČ, *Svetskoe iskusstvo Vizantij X-XIII veka*, Moscow, 1975.

DALTON, Byz. Art and Arch.

O.M. DALTON, *Byzantine Art and Archaeology*, Oxford, 1911.

DELATTE, Manuscrits.

A. DELATTE, *Les manuscrits à miniatures et à ornements des bibliothèques d'Athènes* (= Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège, fasc. XXIV), Liège-Paris, 1926.

DEMUS, Entstehung.

O. DEMUS, *Die Entstehung des Paläologenstils in der Malerei*. Berichte zum XI. CEB, Munich, 1958.

DER NERSESSIAN, "Psalter and New Testament".

DER NERSESSIAN, "A Psalter and New Testament Manuscript at Dumbarton Oaks," *DOP* XIX, 1965, pp. 153-83.

DER NERSESSIAN, L'illustration, II.

S. DER NERSESSIAN, *L'illustration des psautiers grecs du Moyen Age*. II. Londres, Add. 19352 (= Bibliothèque des Cah. arch., V), Paris, 1970.

DEWALD, "Tenth Century Byz. Psalter."

E.T. DEWALD, "A Fragment of a Tenth-Century Byzantine Psalter in the Vatican Library," *Medieval Studies in Memory of A. Kingsley Porter*, Cambridge, Mass., 1939, I, pp. 139-50.

DIEHL, Manuel².

CH. DIEHL, *Manuel d'art byzantin*, 2nd ed., Paris, 1925.

- DUFRENNE, *L'illustration, I.*
- S. DUFRENNE, *L'illustration des psautiers grecs du Moyen Age. I. Pantocrator 61, Paris grec 20, British Museum 40731* (= Bibliothèque des Cah. arch., I), Paris, 1966.
- DUFRENNE, *Psautier d'Utrecht.*
- S. DUFRENNE, *Les illustrations du Psautier d'Utrecht. Sources et apport carolingien*, Paris, n. d. (1979).
- EBERSOLT, *Miniature byz.*
- J. EBERSOLT, *La miniature byzantine*, Paris-Brussels, 1926.
- ESZLÁRY, "Development".
- ESZLÁRY, "On the Development of Early Christian Iconography (Fourth Century Fragment from Asia Minor in the Budapest Museum of Fine Arts)," *Acta historiae artium Academiae Scientiarum Hungaricae* VIII, 1962, pp. 215-40.
- EUSTRATIADIS-ARCADIOS, *Cat. Vatopedi.*
- S. EUSTRATIADIS and ARCADIOS, *Catalogue of the Greek Manuscripts in the Library of the Monastery of Vatopedi on Mount Athos* (= Harvard Theological Series, XI), Cambridge, Mass., 1924.
- GALAVARIS, *Liturgical Homilies.*
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- GALAVARIS, *Prefaces.*
- G. GALAVARIS, *Illustrations of the Prefaces in Byzantine Gospels* (= Byzantina Vindobonensia, XI), Vienna, 1979.
- GARDTHAUSEN, *Catalogus.*
- V. GARDTHAUSEN, *Catalogus codicum graecorum sinaiticorum*, Oxford, 1886.
- GENGARO-LEONI-VILLA, *Codici dell'Ambrosiana.*
- M.L. GENGARO, F. LEONI and G. VILLA, *Codici decorati e miniati della Ambrosiana*, Milan, n. d. (1957).
- GERSTINGER, *Buchmalerei.*
- H. GERSTINGER, *Die griechische Buchmalerei*, Vienna, 1926.
- GRABAR, *Iconoclasme.*
- A. GRABAR, *L'iconoclasme byzantin. Dossier archéologique*, Paris, 1957.
- GRABAR, *Miniatures.*
- A. GRABAR, *Miniatures byzantines de la Bibliothèque Nationale*, Paris, 1939.
- GRANSTREM, "Katalog."
- E.E. GRANSTREM, "Katalog grečeskih rukopisej Leningradskih hranilišč," *VV n.s.* XXIII, 1963, pp. 163-204; XXVIII, 1968, pp. 238-255.
- GRUNWALD, *Pariser Psalter.*
- A. GRUNWALD, *Zur Entstehungsgeschichte des Pariser Psalters MS. gr. 139*, Brunn, 1929.
- HAMANN-MACLEAN, "Cod. gr. 4° 66".
- R. HAMANN-MACLEAN, "Der Berliner Codex Graecus Quarto 66 und seine nächsten Verwandten als Beispiele des Stilwandels im frühen 13. Jahrhundert," *Studien zur Buchmalerei und Goldschmiedekunst des Mittelalters. Festschrift für K.H. Usener*, Marburg, 1967, pp. 225-250.
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- Iconoclasm. Papers given at the Ninth Spring Symposium of Byzantine Studies, University of Birmingham, March 1975*, ed. A. Bryer and J. Herrin, Birmingham, 1977.
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- (A.V. Bank et al.), *Iskusstvo Vizantii v sobranijax SSSR*, 3 vols., Moscow, 1977.
- KADAR, *Zoological Illuminations.*
- Z. KADAR, *Survivals of Greek Zoological Illuminations in Byzantine Manuscripts*, Budapest, 1978.
- KAHSNITZ, *Werdener Psalter.*
- Rainer KAHSNITZ, *Die Werdener Psalter in Berlin. MS theol. lat. fol. 358*, Düsseldorf, 1979.
- KARO-LIETZMANN.
- G. KARO and H. LIETZMANN, *Catenarum graecarum catalogus. II. Catenae in Psalterium* (= NachGött, 1902), pp. 20-66.
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CATALOGUE

1. ATHENS, Benaki Museum

Leaf from MS now in Washington, Dumbarton Oaks 3, for which see no. 51 below.

2. ATHENS, Ethnikê Bibliothêkê, cod. 7

Second half of 12th C.

1. Psalter and Odes with commentaries : fol. 3r, Chrysostom on Psalms; 10r, Eusebius on Psalms. Psalter *incipit* fol. 13r; fol. 228r blank; Odes *inc.* fol. 229r.
2. Parchment, iii (paper) + 264 folios. Fols. 1-2, with the "frontispiece" pictures, are part of a discrete bifolio. Fols. 13, 99-100, 107-114 are replacement leaves on paper.
3. 17 lines per page.
4. Brown ink with gold initials; medium minuscule.
5. 17.4 × 13.2 cm.
6. From the Dousiko monastery, near Trikkala.

Fol. 1r, Birth of David (fig. 1), 13.8 × 10.9 cm.

David, nude within a gold bath, the upper half of his body exposed above "solid" blue water. His gold nimbus outlined in red. The attendant, seated midwife has a red robe and black headdress. The mother, clad in a red maphorion, her legs covered with a blue mantle. Her nimbus as David's. She rests on a white mattress with black bars. Base of the bed is purple, its frame gold. The ground is deep green, the background dull gold showing through the overpaint, e.g. where paint of face of first attendant to spectator's left has flaked. This attendant wears a lavender tunic and holds a staff in her right hand. She extends a gold cup to the mother with her left hand. The second woman wears a red tunic with a gold hem above a purple skirt with a broad hem of the same colour. She holds a cloth in her right hand. The third attendant, in a blue tunic and red skirt with a gold hem, also has a wand in her right hand. This last figure stands before a portal with a lavender frame and red curtain hung on rings over a dark interior. The mother reclines before a light purple, three-storey structure with a pink gable, blue tiled roof and closed with a green curtain. Frame of the picture is gold with blue flowers between double red borders. No inscription.

Fol. 1v David between Wisdom and Prophecy (fig. 2), 12.9 × 10.2 cm.

King David, white-bearded, has a gold stemma with prepen-doulia and a red-outlined nimbus. He wears a blue chlamys over a red divitision with a white hem. His red, pearled boots are created by drawing black outlines over the red foot-

stool. The personification to left is clad in pink over a lavender tunic with a blue hem. Her partner's costume is a lavender mantle over a blue tunic with a grey hem. She touches the gold codex in David's hand. Frame as in fol. 1r but with the addition of a blue chevron pattern from which grow red and blue leaves. Below the frame, a late inscription beginning ἐ τοῦτο τό ψαλιτέριον (sic)...

Fol. 2r Apostles Peter and Paul embracing (fig. 3), 15.0 × 10.4 cm.

St. Peter, with white hair and beard in a brown himation over a blue tunic, embraces St. Paul, with black hair and beard, clad in a purple himation over blue. Both mantles have black clavi on the sleeves. The Apostles stand before a low, grey-green wall raised on three ashlar courses with brown pointing. Behind this wall, two architectural coulisses at least two stories in height. All the built elements have heavy blue cornices. The apostles' sandalled feet rest on a dark green ground while their red haloes intersect before the gold background. The double red frame encloses blue leaves each set within a heart-shaped frame. No inscription.

Fol. 2v St. Paul dictating to St. John Chrysostom (fig. 4), 15.0 × 10.8 cm.

St. John Chrysostom, in a dark brown mantle with deeply shadowed folds over a brown tunic, sits writing in a codex beneath a bust-length, framed icon of St. Paul. Both the codex in which he writes and that on the lectern before him are white and uninscribed. Chrysostom is seated on a backless, wooden bench with rinceau ornament and, before it, a golden, rectangular footstool. These furnishings are set before a grey-green wall with an ornate cornice rising from a sea-green ground. Behind him, St Paul stands in a long blue tunic beneath a pink himation and leans towards the writer's ear. Their nimbi, outlined in red, intersect before the customary gold background. To the left, behind St. Paul, a tall green gabled structure with blue roof-tiles and a red curtain. Balancing this structure to the right, a grey-green building with a blue tympanum and a red-curtained portal drawn aside by a dark-bearded figure wearing a brown mantle over a pink tunic. The familiar gold frame—here much rubbed—encloses a rinceau with blue leaves. No inscription.

Fol. 228v Crossing of the Red Sea (fig. 5), 13.4 × 10.9 cm. Moses, wearing a halo with a double red outline, a pink mantle over a blue tunic with a broad clavus, and sandals, touches with his rod the sea that he has just traversed. In the water, at least eleven Egyptians are discernible. Foremost among these is a figure dressed in a red tunic and ochre helmet who looks back at Pharaoh, bearded and clad in blue chain-mail

and a pink skirt. The Egyptian leader has fallen from his pink mount. The armed figures behind him are seen generally in quarter-length, their disarray indicated by their gazes in all directions. The blue sea overlaps the gold background and ends at the olive-coloured shore on which Moses and about seven Israelites stand. The most prominent of these, to the left, wears a short red tunic; his companion, to the right, a blue tunic and patterned stockings. The hill behind them continues the olive hues of the shore: near its summit, a blue coniferous tree. The customary frame encloses red and blue flowers within circular or heart-shaped garlands.

Fol. 231v *Moses receiving the Law* (fig. 6), 14.8 × 10.4 cm. Moses stands, three-quarters towards the right, his hands covered by the blue-grey mantle which turns to pink over his hips. Beneath this, a long blue tunic, heightened with white, and sandals. At top right, the hand of God extends a scroll to the prophet from out of a deep blue sleeve. On either side of Moses' nimbus, outlined against the gold background with a double red line, a much rubbed, brown inscription beginning $\delta\ \mu\omega\upsilon\varsigma$. The usual frame is filled with a rinceau with blue leaves.

Fol. 237v *Hannah and Samuel* (fig. 7), 13.2 × 10.8 cm. Hannah, in a brilliant red mantle over a blue tunic and red shoes, turned three-quarters to the right, prays to the hand of God emerging from a two-toned blue arc in the upper right corner of the frame. Before her, Samuel, in a pink tunic and mantle and sandals, likewise raises his arms to Heaven. He lacks a halo while the red double outline of Hannah's nimbus completely circumscribes her head. To the left of this, possibly the traces of an inscription against the gold ground. Above Samuel's hands, traces of a legend (identifying him?). Within the double red borders of the frame, chevron ornament from which grow red and blue leaves.

Fol. 240r *Habakkuk* (fig. 8), 12.8 × 10.9 cm. Standing within the lower portion of a frame, filled with a rinceau bearing red and blue flowers and bordered with a double red line, Habakkuk prays to an arc at top left. This segment of heaven, overlapping the frame, contains three tones of blue, each of which recurs in the prophet's deeply-furrowed tunic and mantle. Save for Habakkuk's red halo and the gold background, blues are the only colours used in the miniature. To the right of the nimbus a largely effaced legend ($\alpha\mu\beta\alpha\kappa\omicron\upsilon\mu$), an identification repeated in a later inscription above the frame.

Fol. 243v *Vision of Isaiah* (fig. 9), 13.1 × 10.9 cm. The prophet clad in a blue tunic under a pinkish-lavender-coloured mantle and sandals set within the lower frame, receives a red spoon (with a coal) from a tetramorph. Isaiah, with a white beard and hair that falls down his back, carries a halo outlined in red but none of the creature's four heads is nimbed; its human head has black hair. Its four wings are purple-brown with black and white eyes, its under-feathers mauve and pink. The tetramorph's arm and feet are ochre and, beneath the latter, are a pair of red wheels connected by

an axle. As usual, the background is a dull gold. The customary frame is filled with a rinceau bearing blue leaves. To the left of the prophet, a vestigial legend ($\omega\ldots$ by confusion with Jonah in the next miniature?) and above the frame a later inscription, $\pi\omicron\rho\phi\eta\tau\eta\varsigma$ (sic).

Fol. 246r *Jonah* (fig. 10), 13.2 × 10.9 cm. Jonah is shown nude and half-length within the maw of a spotted blue sea monster, the underbelly of which raises the boat from the sea. He looks back at the boat which has six oars and a square blue sail lashed to a black mast and yard-arm. The left segment of the sail bears a cross pattée and the right a black square. Black rigging lines descend to the deck below on which traces of at least three figures are evident. The sea around is filled with black and white fish of various species and sizes. But the main effect of the miniature, as in the Habakkuk picture above, is of a variety of blues set against the gold background. The frame, defined by double red lines, contains a chevron band, the segments of which are filled with blue and occasionally red leaves. The legend, $\delta\ \pi\rho\omicron\phi\eta\tau\eta\varsigma\ldots\ \omega\omicron\nu\alpha\varsigma$, above the monster's tail, is largely lost. Above the frame, in a later hand, $\iota\ \theta\alpha\lambda\alpha\sigma\sigma\alpha\ \mu\epsilon\ \tau\omicron\ \kappa\alpha\rho\alpha\beta\eta$.

Fol. 252v *The Annunciation* (fig. 11), 12.5 × 11.3 cm. Against the gold background, the angel's wings are effaced save for a portion of the left which is pink. The messenger, dressed in a pink mantle over a long blue tunic with clavi on the sleeve, strides towards the Virgin whom he salutes with his right hand. In his left he holds a black wand which extends upwards behind the nimbus—a red double circle, as is the Virgin's. She is seated on a cushion of brilliant red on a backless, golden throne decorated with vermiculated ornament. Her footstool, of the same colour as the throne, is edged in black set with pearls and red cabochons. She holds a distaff in her left hand and a ball of red wool in her right. This rests in her lap against a dark blue maphorion hemmed in gold and worn over a tunic of lighter blue. The Mother of God is seated before the short, blue side of a three-storey ochre building; its roof consists of blue tiles to the right and red to the left. The diminutive arcaded structure, before which the angel stands on a green ground, has a black roof. Above the angel's nimbus the rubbed brown inscription $\delta\ (\chi\alpha\iota\rho\epsilon)\tau\iota\sigma\mu\acute{o}\varsigma$. The customary frame is filled with a chevron band bearing blue leaves.

Fol. 256v *Manasses and the Brazen Bull* (fig. 12), 13.7 × 10.7 cm.

Manasses, wearing a gold stemma with a red stone at its centre and bearded perpendoulia, stands frontally and half-length in an orans position behind a red bull. His beard is light blue, his nimbus a single red line and he wears a blue chlamys over a red tunic with gold pteryges and tablion. Above right, the hand of God emerges from a segmented arc of different shades of blue. The bull appears to lie on the flame-licked, upper course of a grey-green furnace heavily defined with black pointing. At the base of this, three bright red bonfires. The frame, bordered in red, contains the familiar chevron ornament with blue and occasionally red leaves. At top left, traces of a legend, $\mu\alpha\upsilon\sigma\sigma\eta\varsigma$, written in brown ink.

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 WEITZMANN, "Ode Pictures," pp. 73, 76, 80, 82, figs. 11, 17, 40.

3. ATHENS, Ethnikê Bibliothêkê, cod. 15

Ca. 1180

1. Psalter and Odes. Psalter *incipit* fol. 2r; Odes *inc.* fol. 63v.
2. Parchment, i + 128 folios. Our foliation describes the present condition of the manuscript. Previous pagination is recorded by two hands in Arabic numbers in the upper and lower margins of each page.
3. 29 lines per page.
4. Brown ink; initials and liturgical sigla in gold, occasional initials in red; medium minuscule. Fol. 58v (Ps. 151) is a replacement page (parchment), written in black in a hand that recurs in the lower half of fol. 126 (recto: Ode of Three Hebrews; verso: Magnificat).
5. 21.6 × 15.5 cm.
6. Purchased by Ethnikê Bibliothêkê, 1873.

Fol. 1v (p. β), *King David the harpist* (fig. 13), 14.5 × 11.0 cm.

King David wears a red nimbus, a gold stemma, a blue chlamys with pearled borders, held over the chest with a large red gem, and a red divitision decorated with golden leaf and crescent motifs and a broad golden hem with vermiculated ornament. He plays a harp, seated frontally upon a high-

backed throne with a golden frame, a red cushion and dossal decorated with a red leaf pattern. His red boots rest upon an elliptical, purple footstool. A small, golden bird perched at the center of the instrument's upper frame. The gold background is bordered with narrow red and blue frames. No inscription.

Fol. 2r (p. 2). Long, rectangular pylê to Ps. 1, painted in red and gold, with petal ornament and a red, leaved cross above its centre.

Fol. 63r (p. 123) *Moses receives the Law and teaches the Israelites* (fig. 14), 14.3 × 11.2 cm.

A yellow-green plain leads to a reddish brown mountain with a purple peak streaked with white. Moses stands silhouetted against the gold background, looking back to the sky above the mountain at left. His covered hands are, however, extended towards the marble tablet offered by a hand extended from a blue arc at upper right. The prophet, his nimbus outlined in red, has white hair and, unusually, a short white beard. His body is seen in a three-quarter rear position and draped in a pink mantle over a dark blue tunic. Below the arc of heaven, a brownish-pink structure with a blue roof and a large window; courses of masonry are evident below a meander ornament. In the lower scenes Moses, clad as above, stands on a dark green ground, holding the tablet in his right arm while gesturing with his right towards a dense crowd of listeners. The heads of sixteen Israelites are visible, led by a white-bearded figure in a red mantle and blue tunic, who returns Moses' gesture. Other members of the audience are dressed in pink, red and dark blue garments. The picture is framed with a single red band. No inscription.

Fol. 63v Gold rectangular headstrip to Ps. 77. Above it, a leaved cross.

Fol. 121v (p. 240), *Habakkuk* (fig. 15), 7.1 × 9.2 cm.

In a rectangular picture set in the middle of the page, Habakkuk crouches almost *en face*. Within a golden nimbus heavily outlined in red, his head is turned towards a gesturing hand that emerges from a golden sleeve. This in turn appears from within an arc of heaven made up of tones of increasingly deeper blues towards its centre. He is dressed in a pink mantle, heightened with white over a deep blue tunic and sandals. The ochre mountain behind him turns brown and then orange toward its left. The foothills and the ground before him are olive-coloured while the smaller mountain to the right is a bright green. The contours of the landscape are dotted with green or black shrubs and a lower inner frame is created by a continuous, serpentine band of green vegetation. Below this, the gold background continues to the outer frame, a broad blue band with trefoils at the corners. No inscription.

Fol. 122v (p. 242), *Isaiah* (fig. 16), 5.2 × 10.1 cm.

At the bottom of the page, with a broad blue frame, Isaiah is silhouetted against the gold background and strides to the right across a green ground among scattered, multicoloured shrubs. He is dressed in a bright pink mantle, a blue tunic and sandals. Both his face and that of the youth to the right, clad in a short blue chiton, are severely flaked. Neither is nimbed. Behind them, low mountains of which those at the

centre and left are ochre, that to the right pink. The peaks of the two lateral mountains are blue; the central crest is rose. The same serpentine band as in fol. 121v appears at the bottom of the picture. No inscription.

Fol. 123v (p. 244), *Jonah* (fig. 17), 7.5 × 10.6 cm.

At the centre of a miniature disposed in the middle of the page, Jonah emerges from the mouth of the sea-monster. Although he is evidently clothed, the colour of his garment, his head and much of the monster is badly flaked. His raised arms and gold halo, outlined in red, appear against orange-coloured mountains with white peaks. These are distinguished from the blue sea by a jagged black shoreline. The monster is outlined in black, its tail flecked with the same colour. To the right an ochre, sugarloaf mountain with white upper terraces rises against the gold background. Border as on fols. 121v and 122v. No inscription.

Fol. 124r (p. 245), *The Three Hebrews in the furnace* (fig. 18), 6.6 × 8.9 cm.

Set at the bottom of the page, the Three Hebrews stand half-length in an ochre, sarcophagus-like furnace, its interior and round-headed vents filled with flames. The figures on either side, turned in profile, wear blue lacernae over green tunics and green over blue respectively. The central figure's lacerna is fastened with a fibula over a blue tunic decorated with a vertical band of rinceau ornament. His hands are raised in the orans position below the outstretched of the angel behind draped in light blue. The angel's wings are dark blue and the nimbus of all four figures outlined in red. At the lower edge of the furnace, the ashlar construction of which is barely visible, the serpentine green line familiar from other miniatures in the manuscript. Again, the customary blue frame. No inscriptions.

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 RAHLFS, *Verzeichnis*, p. 5.
 BUBERL, *Miniaturhandschriften*, no. 10, figs. 49, 52.
 DELATTE, *Manuscripts*, no. 34 (14th C.), pl. XXII.
 LAZAREV, *Istorija* I, pp. 128, 326.
 O. DEMUS, *The Mosaics of Norman Sicily*, London, 1949, pp. 434-36.
Athens Cat., no. 284 ("end of 12th C.").
 RBK I, (1966) s.v. David (K. Wessel), col. 1153.
 GALAVARIS, *Liturgical Homilies*, p. 123 (probably 14th C. although 12th C. also proposed).
 RBK III (1976) s.v. Jonas (K. Wessel) col. 652 ("12. Jh."); s.v. Jünglinge im Feuerofen (K. Wessel), cols. 674-75 ("11. Jh.").
 CUTLER, "Rapport," pp. 237 note 24, 250.
 SPATHARAKIS, *Portrait*, p. 231.
 WEITZMANN, "Ode Pictures," pp. 72, 74, 75, figs. 14, 18.
 E.C. CONSTANTIDES, "JThe Tetraevangelion, Manuscript 93, of the Athens National Library" ΔΧΑΕ, ser. 4, vol. IX (1977-79), pp. 208-09 ("end of twelfth century"), 214.

4. ATHENS, Ethnikê Bibliothêkê, cod. 16

14th C.

1. Psalter and Odes with akoulouthia and saints' lives : fol. 2r *alphabêtarion* (from Θ : A through H lacking. Cf. E.D. Kakoulide, *Neoellênika thrêskeutika alphabetaria*, Thessaloniki, 1964); fol. 4r prayer, fol. 6v verse eulogy of the Psalter. Fol. 8r Psalter *incipit*; fol. 210r Odes *inc.*; fols. 249v-250r blank; fol. 255r Canon in honour of Virgin (Ὁρολόγιον τὸ μέγα, Rome, 1876, p. 282); fol. 250r akoulouthia of St. Onouphrios; fol. 256r lives of monastic saints Onouphrios, Antony, Anthemios etc.

2. Parchment, 302 folios.

3. 19 lines per page.

4. Black ink with initials and liturgical sigla in brown or in red; red tituli, psalm numbers and punctuation; small, neat minuscule. Fol. 225r ff. in a different hand, 15th C. or later. Earlier portions of Psalter partly overwritten.

5. 11.5 × 8.6 cm.

6. From the monastery of Simopetra, Mount Athos.

Fol. 8r, Headband to Ps. 1, (5.7 × 7.9 cm.).

Within a double blue frame, a spiky blue tendril with red flowers enclosed in triangles on a gold background. Below, inscription in red Βίβλος Ψαλμῶν ἀλληλοῦσια.

Fol. 108r, Headband to Ps. 77, (0.7 × 5.2 cm.).

On a gold background within a double blue frame with trefoils at corners, blue lozenges with floral junctions. Above, in a much faded brown, ...τῆς τοῦ προτέρ... λαῶ παρα... Below, in red, ∴ συνέσεως τῷ ἀκάφ ∴.

Fol. 208r, before Ps. 151, *David and Goliath* (fig. 19), 9.3 × 7.0 cm.

Within a double blue border with trefoil ornament at corners, the plump figure of David in a short blue chiton with a gold collar winds his slingshot with his right hand. His nimbus is white. He has reddish-brown hair and reddish skin; pronounced modelling in white on his face. He wears blue boots and stands on a green ground. The sling is made of a string of white pellets with a large white stone in its cup. In front of Goliath, three red, oval stones. The giant, in an elaborate blue helmet and boots, wears a brown mantle over a red tunic; a brown sword is strapped to his right thigh. He looks upwards towards the golden heavens as his grey-brown mount crumples under him. Blood spurts from his forehead and falls on to a blue tear-drop shield with brown ornament within. Behind the battle, the mountains are grey against a gold background. Above David, inscription in red ὁ προφήτης (monogram) Δα(υ)δ. The same repeated in a faded red in left margin.

Fol. 208v, *David beheads Goliath* (fig. 20), 9.2 × 6.7 cm.

Within the same type of frame as fol. 208r, David, dressed as before, holds the hilt of a blue sword to Goliath's neck. He straddles the body of the giant who has fallen forwards, his left foot raised in the air. Goliath's right foot, like his knee, rests on the green ground. Below the heavy gold impasto of the sky the mountains are grey-brown. Above these, the same legend as on fol. 208r.

Fol. 210r, Headband to Ode 1 (1.2 × 6.3 cm.), similar to that for Ps. 77. Below this, the legend in red ὡδὴ μουσέως ἐν τῇ ἐξόδῳ. Above the headband, a greatly rubbed red inscription ἄρδην βυθίαια..., suggesting a missing miniature to Ode 1 on the facing verso.

Fol. 250v, *St. Onouphrios* (fig. 21), 7.6 × 5.4 cm.

The brown figure, his loins covered with blue vegetation, stands frontally on a green ground between two dark green palms bound with red flowers at the level of his thighs. His hair is grey, his beard almost white. The saint's cheeks are reddened and his arms crossed over his chest as he gazes intently to the spectator's left. The modelling of the face is similar to that in the previous two miniatures. The frame likewise resembles these. On the gold background, remnants of the inscription ὁ ἄγιος ὀνούφριος.

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 RAHLFS, *Verzeichnis*, p. 5 (15th C.).
 BUBERL, *Miniaturhandschriften*, no. 28, ("XV. Jahrh."), fig. 93.
 DELATTE, *Manuscripts*, no. 30 (15th C.), pl. VI.
 LAZAREV, *Storia*, p. 422 note 123 (end of 14th C.).
 CUTLER, "Rapport," p. 237 note 24.

5. ATHENS, Ethnikê Bibliothêkê, cod. 47

Late 12th C.

1. Psalter and Odes with troparia and hymns: fol. 1r Eusebius, hypothesis and periochê of the Psalter; fol. 9r Psalter *incipit*; fol. 214v Odes *inc.*; fol. 236v Eôthinos hymn; fol. 237v troparia; fol. 240v Beatitudes; fol. 241r typika; fol. 241v hymns and prayer.
2. Parchment, 245 folios + v (paper).
3. 18-19 lines per page.
4. Brown ink with liturgical sigla, initials and tituli in gold or red; small minuscule. Later inscriptions in black above the much overpainted miniatures.
5. 12.3 × 8.7 cm. (cropped).
6. Fol. 7r contains the following inscription: + τὸ βιβλίον τοῦτο ἔδοσαν ὁ πάπας κυρίως Θεο... μπισμπαρδὶς εἰς τὸ ἅγιον μοναστηρί δι(ὰ τὴν) ψυχὴν τοῦ νατὸν ἐμνημεδον... The end deliberately erased.

Fol. 6v, *David teaching the Israelites* (fig. 22), 10.6 × 7.0 cm. King David seated (?), crowned and with a red nimbus, holds a flaked scroll in his left hand and with his right gestures to a group of four or five figures. He wears a red chlamys over a matte blue tunic with a gold clavus on right arm and a broad red-brown hem. Above in a central arc, Christ with a red, cruciform nimbus and a reddish-brown pallium. The foremost Israelite is clad in a red mantle over an olive-green tunic, the second figure beside him in a matte blue mantle over red-brown. David's, Christ's and the Israelites' faces have all flaked and their features redrawn. The background is gold, the miniature unframed. Above Christ, the sigla IC XC.

Fol. 7v, *David killing the Lion* (fig. 23), 10.9 × 9.8 cm.

Against a large magenta mountain set before the gold background of the unframed miniature, David in a matte blue tunic, with a red mantle gathered about his chest and brown boots. With his left hand he seizes the mane of a reddish brown lion that has leapt on a grey-green sheep. The lion's tail snakes up the side of the mountain like a path while the sheep is given an eyebrow. Below, a very summary indication of contours in the landscape. The shepherd's halo is gold outlined in red. His arms and legs are unpainted but green has been added to his face. Similarly, since his red hair is the colour of the crown added in fol. 8r, this would appear to be a repainting. Above, the later inscription (ὁ) προφή(της) δα(υ)δ ἀναίρων τὸν λέοντα ἐν τῇ ποιμνῇ.

Fol. 8r, *Rebuke and Penitence of David* (fig. 24), 11.5 × 7.9 cm.

King David seated on a red, high-backed throne. The preposterous red crown is a later addition as is, presumably, the green skin on his face and neck. With his right hand, later outlined in red, he gestures towards Nathan and in his left he holds a scroll: the hands are left unpainted. The king wears a red chlamys over a blue tunic with a gold clavus on his right arm. The prophet stands before him in a grey-green mantle over a reddish-brown tunic. Nathan appears to hold a red horn but in fact his right hand is well below this patch of paint transferred from the facing verso. Both the prophet and David shown below in proskynesis have gold haloes circumscribed with red. The clothing of the prostrate king is the same as on the seated figure, save that he lacks the crown. Against the uniform gold background, the full-length figure of the angel wears a reddish-brown mantle over a grey-green tunic; the head and outline of the nimbus of this flying figure are redrawn in red, as are his gestures. There is no sign of a spear or sword. As before, the miniature is unframed. Above the seated king, the non-scribal legend ὁ δαυ(ιδ). In the upper margin of the picture, ὁ προφή(της) δα(υ)δ ἐλεγχ(ώμενος) ὑπὸ τοῦ προφήτου νάθαν δταν ἐποίησε τὴν μαχίαν).

Fol. 8v, *King David the Musician* (fig. 25), 10.1 × 7.8 cm.

Wearing a reddish brown chlamys over a tight-fitting blue tunic, David sits *en face* on a backless, matte brown throne. He holds a bow, outlined in red, in right hand and an indeterminate, brown instrument with the other. His mantle, his lap and the oval footstool before him are much flaked but the ground on which the throne rests is blue-grey. To the right, beside his instrument, the end of a cushion has been added in red. David is seated between light brown columns, beneath an arch of the same colour as his throne, supported on capitals the right one of which is overpainted with a human face. Above the arch, blue spandrels on either side with a green outer frame. Against the gold background to the right of David's red-outlined nimbus, ὁ βα(σιλεῖ)ς.

Fol. 9r, Pylê to Ps. 1, 2.0 × 5.9 cm.

Against a gold background, blue-green flowers with red centres both within and between medallions. At the corners, gold petals with blue flowers. Below, + ψαλτήριον τοῦ δα(υ)δ ἀλλελοῦια +

Fol. 214v Horizontal tendril above Ode 1.

Bibliography

- SAKKELION, Κατάλογος, pp. 8-9, no. 4 (11th C.).
 DELATTE, *Manuscripts*, pp. 81-2, no. 33 (11th or 12th C.).
 CUTLER, "Rapport," p. 237 note 24.
 CUTLER, "Mâr Saba," p. 55 note 125.

6. ATHOS, Dionysiou, cod. 60

14th C.

1. Psalter and Odes with marginal scholia, commentary and verses on the Psalms, prayers and troparia. Fol. 9r Psalter *incipit*; fol. 211v Odes *inc.* For details of the prolegomena, see *Treasures of Mount Athos*, I, p. 415.
2. Parchment, 237 folios (fol. 4, paper). Fols 1v, 4r, 13r and 14r are blank.
3. 19 lines per page.
4. Dark brown ink with red tituli.
5. 22.5 × 15.0 cm.

Fol. 210v, David and Goliath; David beheads Goliath (fig. 26), *in toto* 13.5 × 8.0 cm.

Stylistically and iconographically this miniature in two registers is very like Athens cod. 16, fols. 208r and 208 v (figs. 19, 20) but is better preserved. The border, too, is more elaborate, consisting of a "turned" blue frame within a fretted golden trim; gold, blue and red flower-petals at the corners. In the upper panel, David, in blue boots and a blue chiton with gold collar and hem, has just hit Goliath with a red stone which has dropped behind the giant's shield. Another stone appears suspended over the rump of his blue-green mount and three others lie on the ground before the rider. Goliath wears blue boots, a blue helmet and girdle over a red tunic and fighting-skirt. He is bearded and carries a long blue, convex shield edged in red. The horse is fully accoutred with a blue saddle, red bridle and stirrups. The battle-ground is blue beneath a white background and a lower border is provided for both miniatures by means of blue vegetation. In both, David's gold nimbus is circumscribed in red.

In the lower picture the antagonists are dressed as above, although Goliath's helmet falls from his head to reveal red hair. Blood spurts from his throat as David slits it with a short blue sword with a brown hilt. The shepherd stands astride the back of the giant who has fallen to his knees with arms apart and palms turned downward. An empty brown scabbard hangs from a sword-belt at his waist. Against the white background, the gold inscription δ προθήτης (monogram) $\delta\alpha(\upsilon)\delta$.

Bibliography

- LAMPROS, *Catalogue* I, p. 323.
Treasures of Mount Athos I, p. 415 (13th C.), fig. 103.

7. ATHOS, Eliaskêtê, cod. 1

13th C.?*

1. Psalter and Odes.
2. Parchment, 271 folios.
3. 17 (?) lines per page.
4. Black ink; small minuscule.
5. 17,6 × 11,7 cm.

Headpieces to Psalms on fol. 1v (two birds on a beam), 11r, 22v, 60r, 75r (with pseudo-Kufic ornament).

Fol. 127r Square ornamental headpiece to Ps. 77 with confronted peacocks above. Below, the titulus $\text{C}\nu\nu\epsilon\epsilon\omega\varsigma\ \tau\omega\ \alpha\acute{\alpha}\phi$ and an elaborate initial $\Pi(\rho\omicron\sigma\acute{\epsilon}\chi\epsilon\tau\epsilon)$ composed of winged animals.

Fol. 258r, Habakkuk (fig. 27).

The prophet is shown in three-quarter length, praying to the traces of an arc of heaven at top right. He is beardless, has long hair and a billowing mantle over a long tunic. The framed miniature occupies the upper half of the page above the *incipit* of the Ode. No nimbus or inscription.

Fol. 261r, Isaiah (fig. 28).

Above the start of Isaiah's ode, a half-length image of the prophet with long hair and a dark beard, praying to an arc in the upper right corner of the framed miniature. No nimbus or inscription.

Fol. 263r, Jonah (fig. 29).

Within a framed miniature in the upper portion of the page before his Ode, Jonah stands erect within the maw of the sea-monster. The creature has wings and scales. Jonah, un-nimbed and dressed in a close-fitting tunic, is bearded and prays to an arc at upper right.

Fol. 267r, The Three Hebrews in the furnace (fig. 30).

Within the body of the Ode (after Dan. 3:48), leaving room for a single line of text below, a half-page, conventional image of the Three Hebrews wearing lacernae and standing amid the flames of the furnace. The lateral Hebrews are turned in profile, the central figure to the front with arms raised in an orans attitude. At least the central Hebrew is nimbed, as is the angel, his head turned in left profile and his hands laid on the heads of the figures to the sides. A broad horizontal ridge has damaged the miniature in this area. The lower portion of the furnace, including its three round-headed ports, is cut off by the frame of the miniature. No inscription.

Fol. 269r, The Virgin (fig. 31).

The titulus of the Theotokos Ode begins three lines from the bottom of the page. Above this, the half-length figure of the Virgin in a maphorion turned in three-quarters towards an arc of heaven subtended from the upper right corner of the frame. No inscription.

* I have not seen this manuscript.

Bibliography

LAMPROS, *Catalogue* II, p. 469, no. 6583 ("XIII C.").

8. ATHOS, Gregoriou, cod. 157 (olim 3μ)

Ca. 1108

1. Psalter and Odes with prayer and lections. Fol. 1r Protheoria on the division of the Psalter; fol. 3r Psalter *incipit*; fol. 79v Ps. 77; fol. 153r Odes *inc.* For details of the devotional content on fols. 169r ff., see *Treasures of Mount Athos* I, p. 484. The Easter tables on fol. 175r and v have 33 roundels beside which are noted the years ,ςχις' to ,ςχηη' (including one duplication), yielding the dates 1108-1140.

2. Parchment, 175 folios. The manuscript has lost many miniatures: Lampros counted sixteen in all. Besides these, there are ornamented initials on fols. 47v, 56r, 62v, 89r, 110v, 118r and 124v.

3. 19 lines per page.

4. Black ink with gold initials and tituli. Liturgical sigla. Small, regular minuscule.

5. 17.5 × 13.0 cm.

Fol. 3r, Headband to Ps. 1 (fig. 32), 0.5 × 9.5 cm.

Rectangular headpiece with rinceau containing blue and green flowers usually with red pistils. Red and gold background and red frame with flower petal ornament at corners. Inner frame with gold legend + Δα(υ)δ (του) προφήτου κ(αι) βασιλέως μέλ(ος) +.

Fol. 51r, *King David* (fig. 33), 5.0 × 1.0 cm. (cropped).

Beside the *incipit* of Ps. 50, in the left margin, David appears as a royal prophet holding an unrolled blank scroll. He is unimbed, with white hair and beard and wears a gold stemma and a red mantle with gold hem and cruciferous tablion.

Fol. 79r, Psalm 77, *Moses teaching the Israelites* (fig. 34) 7.0 × 9.5 cm.

At the bottom of the page following the close of Ps. 76, a rectangular miniature with a narrow blue ropework border. Moses, clad in a pink mantle with agitated folds heightened in white and a blue tunic, sits on a faldstool with a green cushion. His bare feet rest on a red, kidney-shaped footstool. He is without nimbus and has brown hair. In the left hand he holds a marble tablet which he demonstrates to the Israelites with his right. The dense group of at least seven Israelites is led by a figure in a long red tunic whose face has badly flaked. The tunics of the others are blue, pink and green and several figures to the rear have covered heads. Illegible traces of a long red inscription on the gold background above Moses' head.

Fol. 79v, Headband to Ps. 77 (fig. 35), 1.5 × 9.5 cm.

Rectangular band enclosing a rinceau with green leaves and flowers with red pistils within roundels, similar to ornament of fol. 3r. Gold background with red frame. Below, in gold, ψαλμὸς τῷ ἀσάφ. Elaborate initial Π(ροσέχετε) composed of flower-petals.

Fol. 153r, Headband to Ode 1 (fig. 36), 1.8 × 9.6 cm.

Rectangular band with a blue rinceau, as fol. 79v, but enclosing blue flowers within roundels, alternating with blue and green "palmettes" on a gold background framed in red.

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LAMPROS, *Catalogue* I, pp. 44, no. 55 ("XIII" C.)

Treasures of Mount Athos I, pp. 484-85 ("12th Century"), figs. 465-69.

Times Literary Supplement, 14 June 1974, p. 646.

CUTLER, "Byzantine Psalter," p. 94.

P.L. VOKOTOPoulos, 'Η χρονολογία τοῦ Ψαλτηρίου Γρηγορίου 157, *Ἑλληνικά* XXIX, 1976, pp. 252-56.

SPATHARAKIS, *Corpus* I, no. 124; II, figs. 234-35.

CANART, "Ecritures livresques", pp. 56, 71.

9. ATHOS, Lavra, cod. A13

12th C.?*

1. Gospels, Epistles, Psalter and Odes: fol. 1r Tetraevangelion; fol. 86r Praxapostolos; fol. 111v Pauline Epistles; fol. 168v Catholic Epistles; fol. 178r Psalter *incipit*; fol. 245r Odes *inc.*

2. Parchment, 256 folios.

3. 35 lines per pages; two columns. Spyridon and Eustratiades, *loc. cit.*, noted seven miniatures in this MS.

5. 16.0 × 12.9 cm.

Fol. 6r, Evangelist Matthew.

Fol. 28r, Evangelist Mark.

Fol. 42r, Evangelist Luke.

Fol. 64r, Evangelist John.

Fol. 178r, *David and Melodia* (fig. 37), ca. 8.5 × 8.8 cm.

A broad border with double frame and lobed corners encloses the headpiece to Ps. 1. This version of the traditional scene is iconographically very close to that in Rome, Vat. Barb. gr. 320, fol. 2r (fig. 290). At centre of the composition, David, seated frontally on a rock, plays a harp that he holds to his left. He is dressed in boots and a medium-blue tunic under a red mantle on his left shoulder. Seated slightly behind him, turned frontally but looking at the musician, Melodia wears a white, sleeveless bodice, and a red skirt which becomes blue over her crossed legs. Their haloes intersect before the shrub-covered outcrop of rock beyond which, to the right, is a small architectural complex; within this a nude female figure—much flaked at the right—gazes at the pair while embracing a stout column. A stream with plants beside its further bank runs across the bottom of the picture. The dog and pastoral animals of the Vatican miniature are missing but the half-nude, male personification reclining beneath a sinuous tree recurs here. His right arm is raised to his head, the

* I have not examined the Lavra manuscripts catalogued here as nos. 9-12.

upper half of his body has flaked and his legs are crossed as he regards the central figures. No inscription. Below, the titulus $\Psi\alpha\lambda\mu(\delta\varsigma) \sigma\upsilon\nu \theta(\epsilon)\tilde{\omega} \tau\omicron\upsilon \Delta\alpha(\nu\iota)\delta \acute{\alpha}\lambda\lambda(\eta\lambda\omicron\upsilon\iota\alpha)$ and beside this the initial $M(\alpha\kappa\acute{\alpha}\rho\iota\omicron\varsigma)$ composed of nimbed standing figures of King David (left) and Christ, each raised on a footstool and holding an open scroll between them.

Fol. 245r, *Crossing of the Red Sea* (fig. 38), ca. 8.0 × 8.2 cm. Within a border like that of fol. 178r, Moses is seen nimbed in the middle of a group of at least seven Israelites. They have traversed the raging sea which the prophet touches with the staff in his right hand. He gestures with his open left hand in the direction that the survivors will travel, although in this version of the scene the broad shore-line runs obliquely downwards. Most of the Israelites look back to the tumult behind them, although at least one profile head beside Moses gazes forward, as does the woman in a paenula and tunic who appears to lead the group. Her left arm is raised to support a child on her shoulders; with her right she leads another who looks up at her. A figure in a short tunic, boots and a mantle that billows behind his head, brings up the rear. He raises his hands in acclamation of the cataclysm, the centrepiece of which is Pharaoh, in stemma with prependicularia, dragged from his chariot by a nude female personification. Around him, riderless horses, military accoutrements and unhorsed riders including one submerged save for his bare legs. Behind him, a second nude personification again with outstretched arms. Below, the titulus $\omega(\delta\eta) \alpha' \mu\omega\upsilon\sigma\acute{\epsilon}\omega\varsigma$ and the initial $\Lambda(\sigma\omega\mu\epsilon\nu)$, its lower portion formed by Moses guiding with his rod an Israelite in a short tunic. Each is nimbed and stands on a separate piece of ground. Before Moses, the column of fire.

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L.C. Checklist: *Athos*, p. 7 (11th C.).

10. ATHOS, Lavra, cod. B24

12th C.

1. Psalter and Odes. Fol. 4r Psalter *incipit*; fol. 203r Odes *inc.*
2. Parchment, 219 folios.
4. Black ink with magenta initials; very small minuscule.
5. Ca. 18 × 12.0 cm.
6. The manuscript has been in the possession of the Lavra since at least 1262, as shown by the notation on fol. 219r, $\tau\omicron \pi\alpha\rho\omicron\nu \psi\alpha\lambda\tau\eta\rho\iota\omicron\nu \upsilon\pi\acute{\alpha}\rho\chi\epsilon\iota \tau\eta\varsigma \acute{\alpha}\gamma\iota\alpha\varsigma \Lambda\alpha\upsilon\rho\alpha\varsigma \acute{\epsilon}\tau\epsilon\iota \rho\varsigma\psi\omega \iota\nu\delta. \epsilon'$ (= 1262) παραμονή τῇ Ἀναλήψεως ἡμερὰ γ' καὶ ὥρα ς'.

Fol. 3v, *David the Musician* (fig. 39).

This full-page frontispiece picture is almost entirely abraded. However, within the broad frame, a nimbed, seated David holds a viol-like instrument in his left hand. The setting cannot be made out but the general form of the miniature may perhaps be reconstructed on the basis of Lavra B26, fol. 209v (fig. 46). A small portion at the upper right corner of the page is missing. No inscription.

Fol. 4r, Headpiece to Ps. 1.

A square, framed carpet with floral devices at its centre and in the corner spandrels. The space between the centre and the frame decorated with lozenge-shaped motifs. Below, the titulus $\delta\alpha(\nu\iota)\delta \pi\rho\omicron\phi\eta\tau\omicron\upsilon \kappa\alpha\iota \beta\alpha\varsigma\iota\lambda(\acute{\epsilon}\omega\varsigma) \mu\acute{\epsilon}\lambda(\omicron\varsigma)$.

Fol. 105r, Headpiece to Ps. 77, *Christ teaching the Jews* (fig. 40).

Within a broad, much flaked frame which probably resembled that on fol. 203r (fig. 41), Christ is turned three-quarter right and gestures towards a small group of Jews. The Lord is bearded and wears a cross-nimbus but the colour of much of his clothing has flaked as has that of his audience's tunics. The feet of both Christ and of his hearers, intruding into the frame, survive only in the underdrawing. An illegible, five-line (?) inscription in the upper central portion of the picture. Below, the titulus $\kappa\upsilon\nu\acute{\epsilon}\epsilon(\omega\varsigma) \tau\omicron\omega \acute{\alpha}\kappa\acute{\alpha}\phi$.

Fol. 203r, Headpiece to Ode 1, *Two Hebrew Women dancing* (fig. 41).

Two women with long, dark hair form a ring with their joined hands concealed by the full, pendant sleeves characteristic of the costume in representations of Miriam's dance in manuscripts of the so-called Family 2400. Interestingly, the paint of one figure's robe has flaked to reveal that the rhythmic movement of her lower body is expressed in the underpainting. The scene takes place before a wall, as suggested by the cornice evident at the sides of miniature slightly below the level of the dancers' waists. The broad frame is decorated with three-tier, "crow-step" ornament. No inscription.

Fol. 214r, *Jonah* (fig. 42).

Only the vertical sides of the frame are here filled with ornament and each is intruded upon by a portion of the sea-monster's anatomy. Jonah, bearded, nimbed and wearing a mantle, prays to an arc of heaven in the upper right corner of the miniature. Save in the borders, the horizon and a small portion of Jonah's garment, almost all the overpainting is lost. To the left of his nimbus traces of the legend $(\delta) \pi\rho(\omicron\phi\eta\tau\eta\varsigma) \iota\omega\nu\acute{\alpha}\varsigma$.

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11. ATHOS, Lavra, cod. B25

Second half of 14th C.

1. Psalter and Odes with commentary of Euthymios Zigabenos (PG 128), troparia and prayers. Fol. 1r Psalter *incipit*; fol. 197r Odes *inc.*
2. Parchment, 328 folios.
4. Both the archaizing minuscule and the form of the initials (cf. fig. 43)—familiar from manuscripts written in the Hodegôn monastery in Constantinople—recommend a late fourteenth century date.
5. Ca. 16 × 11 cm.

Fol. 1r, Headpiece to Ps. 1 (fig. 43).

A double frame with flower-petal ornament at the corners encloses a quatrefoil with foliated circles in the spandrels between this form and the border. At the centre of the quatrefoil, concentric circles surrounding a geometrical floral motif made up of four leaf-filled hearts. Below, the titulus, ΑΡΜΟΝΙΗC ΙΕΡΗC ΜΕΛΙΗΔΕΑ ΑCΜΑΤΑ ΔΑ(ΥΙ)Δ (a subtitle attached in the printed Greek *Psalterion* to Ps. 77) and a narrow, elongated initial Μ(ακάριος), its central member formed by a tall palmette. A similar, quatrefoil headpiece with roundels containing floral ornaments in the spandrels occurs in the much more sumptuous *Psalter* written for the Empress Anna in 1346 (H. Buchthal, "Towards a History of Palaeologan Illumination," in *The Place of Book Illumination in Byzantine Art*, Princeton 1975, fig. 23).

Fol. 196r, The "Third Anointment" of David (fig. 44).

King David, nimbed and wearing imperial vestments, plays a triangular psalter while raised on a two-tiered, gemmed footstool. On either side of this, badly-flaked groups of servants in short tunics and boots defer to him (and anoint his feet?). To David's right a band of figures in military costume, the foremost of whom carries a lance and large shield and looks back to his followers. Corresponding to this group, at David's left, a group of bearded men whose leader, enveloped in a hooded mantle, salutes the king with his right hand. The background is a crenellated palace (?) with floral decoration between two large windows in which appear musicians playing horns. Between the crenellations the legend ὁ προφήτης (monogram) Δα(υι)δ. Above the border in the upper margin, ἡ τοῦ δα(υι)δ τρίτη Χριστιε ἦτις μετὰ τὸν μεμψιβοσθὴ τελευταία γενόμενον(ν) ὑπὸ τῶν δώδεκα φυλῶν (cf. Theodoret, *PG* 80, cols. 1048-1049A, with reference to Ps. 26 and II Reg. 5:3). The enumeration of David's anointments is also found in the text of Euthymios Zigabenos' commentary (*PG* 128, col. 320B), incorporated in this manuscript, which doubtless accounts for the presence of this miniature.

Fol. 196v, Crossing of the Red Sea (fig. 45).

Within a double frame with a much-flaked form of *cyma reversa* ornament, a nimbed Moses and a group of four Israelites look back from the shore they have reached to the Egyptians about to be overwhelmed by the sea. Moses is distinguished by a tall coiffure and the figure behind him, looking to the right, by a polygonal hat. The Israelites wear full mantles over long tunics. Moses' rod, held in his right hand, touches the sea which forms a wall of water behind the pursuers. Even before the water reaches them, Pharaoh, still in his chariot, is seized by a female personification wearing a long sleeveless tunic and a mantle that billows over her head. Between them, the Egyptian standard-bearer holding a tall pennant. In the foreground heavily-armed infantrymen collapse on the ground while others, still upright, advance from the rear. To the left of Moses' nimbus ὁ προφήτης (monogram) μωυσιε and, at the top of the picture, ἡ καταπόντησις τοῦ φαραῶ. Above the frame the faint inscription ἀργὴν βυθίσας (?) φαραῶ μωυσε λέγει.

Fol. 197, Headpiece to Ode 1.**Bibliography**

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12. ATHOS, Lavra, cod. B26 (olim 146)

Second half of 12th C.

1. Gospels, Epistles, Psalter and Odes. Fol. 1r Matthew *incipit*; fol. 109r Praxapostolos *inc.*; fol. 210r Psalter *inc.*; fol. 262r Odes *inc.*

2. Parchment, iv + 278 folios.

3. 40-42 lines per page.

4. Black ink; very small, angular minuscule with magenta initials.

5. Ca. 17 × 12 cm. (cropped).

6. Verses on fol. 268v indicate that the manuscript was bought by an archon, Demetrios τοῦ σαλιβαρά ἀπὸ τὸ κίτρος, who presented it to the Lavra in 1539. The colophon on the same page, suggesting the date 1084 for the manuscript, is false since its solar cycle is wrong by some twelve years and the indiction number is incorrect for this year.

New Testament miniatures: fol. 12v, Matthew; fol. 41v, Mark; fol. 57v, Luke; fol. 87v, John; fol. 108v, Luke; fol. 109r, Christ; fol. 137r, James; fol. 140r, Peter; fol. 145r, John; fol. 149r, Jude; fol. 150v, Paul and Timothy.

Fol. 209v, David the Musician (fig. 46).

David inclines his nimbed head towards a white, viol-like instrument, elaborately ornamented in blue, that he holds in his left hand; he plays it with a black bow held in his right. His long hair is dressed in a braid that falls over the right shoulder. He is dressed in a red mantle over a long green tunic with a golden hem. The pronounced modelling of his long face provides a striking contrast to the summary, almost violent forms of the drapery over his chest, elbow, hip and thigh, and echoes the distinction between the subtle, three-quarter carriage of the head as against the chest rendered frontally and his legs and feet drawn in profile. He sits upon a red cushion on a backless, golden-brown bench which is supported by square-cut legs visible to the left of his rectangular pink footstool. Below the low horizon is a dark green background. The lower portion of the picture, particularly its narrow red and blue frame, is badly flaked and the entire miniature seems to be inserted into the book by the clamps evident at the corners. On either side of his nimbus, the inscription ὁ προφήτης δα(υι)δ κρούων τὴν κινύραν in red against the gold ground. This frames an older (?) partially effaced legend with the same text.

Fol. 210r, Headpiece to Ps. 1 (fig. 47).

In a purple tunic worn under a dark blue mantle, Christ holds a golden scroll. His cross-nimbus is red, the ground gold. The red medallion is framed with blue and white

scallops. The surrounding ornaments consist mostly of blue leaves with red flowers at their centres.

Fol. 227v, Rebuke and Penitence of David (fig. 48).

At left, Nathan stands with the upper portion of his body turned in three-quarters towards the seated David whom he rebukes with a raised right hand. The prophet's head is considerably flaked as is the lower portion of his body. He wears a long green tunic under a pink mantle with blue clavi, the right sleeve of which falls back in response to his gesture. His right hand, holding the garment, is in contrast almost entirely swathed with drapery. As against Nathan's active stance—the right foot raised on the toes appears to break the narrow double frame—the king sits on a cushioned bench, immobile save for his raised right arm and head lifted to encounter the prophet's gaze. His pearly, red shoes rest on a pink footstool. Above a fully-modelled face, David bears a large, jewelled crown, with trifid prependoulia. He wears a moustache and short white beard. His gold mantle, ornamented with three vertical strips running to its broad hem, and the underlying red tunic are largely flaked but not so much as the figure of the penitent king, of whom little more than the crown is visible as he prostrates himself before Nathan. Above, a full-length angel, holding a red spear, flies to the right. All figures are nimbed in red, the colour also of the inscriptions. Above the angel, the legend ἄγγελος κυρίου. Above Nathan, ὁ προφήτης (monogram) νάθαν ἐλεύχων τὸν δα(υ)δ. Correspondingly, above David ὁ προφήτης (monogram) δα(υ)δ. To Nathan's right, his words to the king καὶ ὁ κύριος ἀφῆλεν τὸ ἁμαρτημά σου in response to David's ἡμάρτηκα τῷ κυρίῳ (cf. II Reg. 12:13). The low horizon and background are as on fol. 209v.

Fol. 237v, Moses teaching the Israelites (fig. 49).

In front of an inclined plane (a mountain?) a red-nimbed Moses, with long hair striated with green, gestures towards a dense group of Israelites. In his left hand, he holds a white open scroll bearing a simulated text in red. He is clad in a long pink tunic beneath a green mantle enlivened with chrysography. The area across his thighs, like the (architectural?) background between him and his audience, is almost entirely lost. The leader of the isocephalic group of unnimbed Israelites is bearded and wears a green hood and a long-sleeved blue tunic under his red mantle, his right hand held over his breast. Beside him, a red-hooded but beardless figure is similarly posed and dressed. Behind the three or four figures to the rear, shown only by their heads, the green peak of a mountain. The inscriptions above the Israelites are rubbed to the point of illegibility; above Moses, ὁ προφήτης (monogram) μω(σ)ῆς, in red, can still be made out against the gold ground. The red border is surrounded by a blue outline.

Fol. 260r, David and Goliath (fig. 50).

Occupying the lower two-thirds of the page, beneath Ps. 151, the young beardless David, without a halo, encounters the giant in a mountainous setting bordered by a single red frame. Both are poised for battle. The shepherd wears black boots, a short blue chiton (now much flaked) with a vermiculated, gold collar, and red trousers. He stands on an almost totally abraded green ground. David appears to be unarmed as he faces the red spear held by Goliath standing

lower on the ridge. Between them a tree, undulant and compositionally fitted to the pose of Goliath's body. The giant, clad in a brown tunic, a flaked green fighting-skirt and helmet, carries over his right arm a red tear-drop shield with a double band of ornament. Behind him rises a mountain of the same form. About David's head, the legend ὁ δα(υ)δ πολεμῶν γολιάδ. This is in red, as is the border which here lacks the blue outline.

Fol. 261v, Moses parting the Red Sea (fig. 51).

At the centre Moses, his body turned towards the water before him, looks back towards a group of at least ten Israelites, clad as in fol. 237v, who stand before a pink, mountainous background. He is nimbed in red and dressed in a full green mantle over a long pink tunic with magenta clavi. He touches the sea with his black rod. This rises at his command, although, like the prophet's foot, the area of water is almost entirely flaked. Above the sea, at top right, a striated blue arc. To the left of this, the red legend ὁ μωυσεῖς χιζῶ(ν) τὴν θάλα(σσαν) against the customary gold ground. The frame is as on fol. 260r.

Fol. 262r, Headpiece to Ode 1, Dance of the Hebrew Women (fig. 52).

Occupying the half-page above the *incipit* of Ode 1 and set within a double frame, six Hebrew women dance in a ring. They are unnimbed, dressed in long robes with full, pendant sleeves and wear their hair long over the neck. While the arms of the figures in the foreground, including the women turned frontally at right, are linked, two of the further dancers hold their hands together before their breasts. The central figure, with her back to us, has a red mantle with a gold collar and hem and black hair bound with white braiding. On either side, women identically dressed in blue-green robes adorned with gold collars and hems. In the further plane, the figure to the left is dressed in green, the woman in the middle in blue and at right in red. All have black hair. The green ground and the red frame are both flaked. Above the heads the legend, against the gold background, ἄδουσαι τὸ ἄσμα κυρίου. Below the frame, the titulus ὡδὴ μωυσεῖος ἐν τῇ ἐξόδῳ and above it, in a later, cursive hand ὁ μωυσεῖς ἐν τῇ ὁδῷ τῆς ἐξόδου.

Fol. 262v, Moses (fig. 53).

At the end of Ode 1, occupying almost half the page, the three-quarter length Moses prays to an arc in upper right corner of miniature which has a red, double frame only at the sides. Between his open left hand and the arc traces of the legend μωυ(σ)ῆς and below in the lower margin, in a later cursive hand, Προφ(ή)της Μωυσεῖς. The face of the prophet, nimbed in red outline, much of his pink mantle and tunic and the striated blue arc, are badly flaked. The lower portion of the background is light green, flecked with patches of darker green.

Fol. 264r, Hannah (fig. 54).

Between the end of the second Ode and the *incipit* of her prayer, Hannah kneels in prayer on ridged and much-flaked green ground before a striated blue arc of heaven at the upper right corner of the red frame. The flowers in front of her hand are red, those to the left of her feet blue. Her black paenula is marked with white pellets in the form of a cross, as if it were the Virgin's, and its hem outlined. Beneath this

mantle she wears a long pink tunic wrapped tightly about her knees. Her head is nimbed in red and her hands covered. To the left of the halo, the legend ἡ δικάια ἄννα, again in red. Below this, traces of the text offprinted from the facing verso.

Fol. 264v, Habakkuk (fig. 55).

Following the end of Hannah's prayer, the miniature attached to that of Habakkuk again shows traces of an offset from the text written *en face*. This appears in the lower portion of the picture where the paint has flaked, an area that includes the open scroll, inscribed in red, held by the prophet. Habakkuk stands almost frontally, his head turned slightly toward the half-length image of the Lord with a golden cross-nimbus at the upper left. The prophet has a red halo and long brown hair that divides into strands on his left shoulder. His right hand is raised, in recognition of the theophany, in front of the blue tunic that he wears under a pink mantle. The outer garment is heightened with wiry plant forms and dark shrubs much as in fol. 260r. The habitual red frame of the miniature becomes double at the bottom of the picture. On either side of the prophet's nimbus, ὁ προφήτης (monogram) ἀμβρακίου, in red.

Fol. 265v, Isaiah (fig. 56).

As a headpiece to his prayer, Isaiah is shown frontally and in three-quarter length before a valley between two pink peaks enlivened with snaky red and white lines. Behind these flaked trees, green at left, blue at right. The ground on either side of him is filled with large, wiry plants as in the previous miniature. The prophet's notably brown face has suffered paint-loss and his costume and open scroll are badly flaked. His hair still retains the green cast of the underpaint and sufficient remains of his clothing show that his light green mantle covered a blue tunic with two red clavi. The picture is framed with a single red line; on either side of the nimbus, the legend ὁ προφήτης (monogram) ἱσαΐας.

Fol. 266r, Jonah (fig. 57).

Within a single frame with an arc at its upper right corner, Jonah emerges, nimbed and nude, from the mouth of a pink sea-monster outlined in magenta. His mouth and hands are open in prayer; his face and much of his body are flaked. The dog-like monster has long ears, claws and a large, spatulate tail. Much paint is lost from both the blue arc of heaven and the sea. Against the latter, the legend ὁ προφήτης (monogram) ἰωνᾶς, red against the gold background.

Fol. 266v, The Three Hebrews in the furnace (fig. 58).

The headpiece to the Ode is enclosed in a single red frame. A nimbed angel, his mantle still retaining its gold striations inclines, his head towards the Hebrew at the left who, like his counterpart at right, is turned in three-quarters with his hands raised in prayer. The central figure, clad in a red lacerna over a green tunic, raises his arms in the orans attitude. The youth to the left wears blue over magenta while the garments of his counterpart reverse this combination. Their bodies are cut off just below the waist by the furnace, the green wall of which has a single port through which the lower portion of the central Hebrew's body is visible. To the left and right of his halo, (οἱ) τρία(ς) παῖ(δες), in red. The face of the left figure, the drapery of all three and the angel's (blue?) wings, outlined in red, have all flaked considerably.

Fol. 268r, The Virgin (fig. 59).

The headpiece to the Magnificat is distinguished by a large pentimento in which the size of the Virgin's nimbus is considerably larger than in its successor, so that it exceeds the limits of the single frame. Her face, her hands held orans, and the background are badly abraded and the paint of her maphorion shows much craquelure. The rectangular format of the miniature truncates the Virgin below the waist. Flanking her nimbus, the sigla ΜΡ ΘΥ.

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12a. Olim ATHOS, Pantokrator, cod. 49.

See no. 51, below.

13. Olim ATHOS, Simopetra, cod. 35

13th-14th C.?

1. Psalter and odes.
2. Parchment.
5. "Octavo" (Lampros).

This manuscript was destroyed in the fire of 1891 in the Simopetra library. Lampros, who is our sole source of detailed information, provides the following description:

Headpiece to Ps. 1, Bust of David.

Following Ps. 151, David beheading Goliath.

Headpiece to Ode 1, "Moses between two women, on whom he lays his hands, while they stretch theirs towards him so that their hands and the figure of Moses assume the form of a cross."

Headpiece miniatures to Odes 2-9: Moses praying, Hannah, Habakkuk, Isaiah, Jonah emerging from the sea-monster, the Three Hebrews in the Furnace, Virgin orans. No photographs of this Psalter are recorded.

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14. ATHOS, Stavronikita, cod. 57

13th C? *

1. Psalter and Odes. Verses on the Psalter fol. 1r; questions and answers on the Psalter fol. 3v; Cosmas Indicopleustes on the prophet David and his Psalms (cf. Cosmas Ind., *Topog. Christ.* V, 116, ed. W. Wolska-Conus, II, Paris, 1970, pp. 175-77) fol. 4v; Psalter *incipit* fol. 5r.

2. Parchment, 96 folios. Fol. 59v is blank save for a crude cross and the alphabet in a later hand; fol. 86v is blank save for a copy of Ps. 151:1 which starts on the facing recto.

3. 30-31 lines per page.

4. Black ink; gold initials to sentences, each of which starts on a new line; liturgical sigla; very small minuscule.

5. Ca. 21.8 × 16.7 cm. (cropped).

6. On fol. Av (glued to inside binding), following a trial alphabet, the name Ζοσιμᾶ μοναχός occurs twice in a non-scribal hand.

Fol. 5r, David the Musician; David fighting the Lion.

The rectangular headpiece to Ps. 1 has David nimbed and seated on a hillock playing an instrument which he rests on his left thigh. In the upper corners of the miniature, spandrels filled with rinceaux. Above the frame, David leans forward to strike a crouching lion which is separated from him by a space-filling plant.

Fol. 32v, Penitence of David (fig. 60), ca. 17.0 × 13.5 cm (photo cropped).

The blue frame in the miniature is not filled by the scene of the Metanoia. At left, the lyre-back of the king's empty throne is scarcely visible against the gold ground. A white cloth with a striped, red border is draped over its red cushion; its bench

rests on turned, golden legs. Before the throne, vestiges of a red footstool. Between this and the standing prophet, David crouches in proskynesis, his legs drawn up under him, his open hands scarcely extended. His face—surrounded by white hair—and torso are drawn almost *en face* while his legs are in profile. He wears a dull red chlamys, fastened over his chest with a fibula and trimmed with a gold border, over a blue tunic. The paint here has flaked to reveal brown underdrawing. The prophet's body, draped in a salmon-pink himation over a long, blue tunic, faces front but, while his engaged leg is out-turned to the right, his nimbed head and open right hand are directed towards the king. In his left he holds an open scroll, its rubbed inscription reading in part ... (δ)φηλ(εν) (τὸ) ἀ(μαρτημᾶ) σου ... τοὺς ἐχθροὺς κυρί(ου) (cf. II Reg. 12:13-14 and fig. 47, above). Above the prophet's head, the semi-uncial legend Νάθαν ὁ προφήτης. A full-length angel, clad in a salmon-coloured tunic under a green himation, with a red-outlined nimbus and brown wings, flies from the left. Carrying two staves in his right hand, he hovers over the traces of a half-length, frontal figure of David, crowned and bearded and nimbed at the centre of the miniature. The lower portion of this pentimento (?) is not preserved. To the left, the legend 'Ο προφήτης Δα(υι)δ.

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15. ATHOS, Vatopedi, cod. 761 (olim 609)*

Ca. 1088.

1. Psalter, Odes and Prayers; Psalter *incipit*, fol. 1r; Odes *inc.*, fol. 206v.

2. Parchment, 236 folios (fols. 231-236, paper).

3. Black ink with some initials in gold; liturgical sigla; medium minuscule.

Fol. 111 is now in Baltimore, Walters Art Gallery, cod. W530b. The miniatures on paper, fols. 231-233r, are 16th C (?) additions possibly made for archbishop Makarios (see no. 5, below).

4. 11.8 × 9.7 cm.

5. In 12th or 13th C. in possession of an Armenian who added legends (for translation, see Millet-Der Nersessian, "Psautier arménien") and marginal ornament *passim*; early 16th C., owned by Makarios, archbishop of Corinth and Thessaloniki (fols. 2v, 231r). In 1894, fol. 111 was still in the manuscript (*ibid.*, p. 169). This was acquired from Gruel in Paris by Henry Walters and mounted in an album (cod. 530) containing six other unrelated leaves. The inscription on fol. 2v, citing Constantine Monomachos (1042-55), is a late falsification.

Fols. 3r-4v, Easter tables (fols. 3v-4r, fig. 61) yielding a date of 6596-6619 (= A.D. 1088-1111). Within red double frames, six medallions per page, each with a double outline; their interstices filled with blue rinceau ornament and lesser red and blue roundels and semi-circles containing similar forms.

* I know this manuscript only from the microfilm in the Patriarchal Institute for Patristic Studies, Thessaloniki.

* I have not seen this manuscript.

Fol. 11r, *David and Melodia* (fig. 62).

Beneath an Armenian inscription identifying the scene, the double red frame common to all the original full-page miniatures in this manuscript has small red crosses, sometimes assuming the shape of flowers, within four jigsaw spandrels; at its four outer corners are blue flower-petals.

Against a dull gold background, David, wearing boots and a bright blue chiton with ornamented collar and hem, sits on an outcrop of rock. He is turned three-quarters left and plays a lyre with a foliate sound box. Its base rests on his left thigh. Neither David, nor Melodia who sits beside him, her body slightly covered by the shepherd's, is nimbed. She is bare-footed and wears a grey blue mantle over an ochre tunic. Her right sleeve is pushed back to expose the arm and hand that touches David's. She looks to her left over David's right shoulder. To the right of the group a terraced brown hill upon which grows a tree with forked trunk. To the left, a mountain, more precipitous but of the same colour, its upper surfaces bathed with white highlights. At its base a grey goat stands on its hind legs, listening to the music. In the landscape foreground, among the scattered dark green shrubbery, five brown and grey sheep graze while turned in different directions. Four others are aligned, their forelegs bent, drinking at a deep blue stream that crosses the lower right corner of the miniature.

Fol. 11v, *David killing the Lion* (fig. 63).

Set against steep ochre peaks tinged with white, the combat of David and the lion. The unnimbed shepherd, dressed in boots, a red chiton with a blue collar and hem and a white belt, raises a knotty club in his right hand while holding the animal's mane with his left. Behind, the twin-peaked mountain is silhouetted against the brilliant gold ground. A third mountain, dark brown with two white peaks, occupies the middle of the rear ground. The lion's muscles are curiously emphasized against its brown body and soft blue underbelly; its tail is almost scorpion-like. The beast stands on ochre ground which turns progressively more green towards the foreground. Wiry green shrubs functioning as space-fillers are scattered about the landscape. An ochre lamb, naively outlined in black and covered with red wounds, lies dead at the centre of the foreground. The gold background, here and in all subsequent miniatures, has a brilliant, pebble-like effect.

Fol. 12r, *The Anointment of David* (fig. 64).

On the threshold of a two-storey ochre structure with a blue cornice and grey gabled portal, Samuel stands dressed in a grey-green pallium over a bright blue tunic. His nimbus is gold, he is white-haired and his hairline and the bare portions of his legs heavily outlined. (Cf. David's legs in fols. 12v and 13r, figs. 65, 66). The prophet holds the narrow end of a gold horn of unction, studded with blue gems, over David's head. The youth's chiton is here all blue; as before, he lacks a halo. His ruddy complexion passes beyond the limits of the thick black outline of his face. David turns in three-quarters towards Samuel with his hands raised. Six (cf. I Reg. 16 : 6-10) of David's brothers, bearded or unbearded, stand behind the anointed, the arms of the three in front folded in the sleeves of their long tunics. These are red, blue or blue-grey, each with a gold collar and hem. Only the heads and necks of the figures in the second and third row can be seen. Behind them

and before a two-storey structure with a blue velum draped over its cornice, Jesse, white-haired and bearded, is turned towards a hooded woman (Nachab, David's apocryphal mother [?]. Cf. London, British Library Add. 36928, fol. 44r, fig. 171). All members of the family stand on clumps of turf raised above the green ground.

Fol. 12v, *David and Goliath* (fig. 65).

Within the usual border, here slightly wider than before, David defends himself against the charging giant. The shepherd, now nimbed in gold, is dressed in a blue tunic with a maroon collar and hem. He stands in front of a tall grey-green mountain with two peaks. Its slopes are streaked with white highlights and its contours strongly outlined. David holds the sling at rest in his right hand and, wrapped around his left, a red cloth (cf. Cambridge, Harvard College Lib., cod. 3, fol. 215v, fig. 113) to protect himself from Goliath's spear. The Philistine, bearded, in a tall conical blue helmet and wearing a brown cuirass over a blue tunic, directs his weapon towards David's chest. In addition, Goliath carries a sheathed sword and an undecorated, red tear-drop shield. The forelegs of his icy-blue mount are raised as he gallops towards the youth. Behind the giant, a brown mountain with a sharp, whitened peak and a large bush on its slope. In the foreground, dark green shrubbery.

Fol. 13r, *David beheads Goliath* (fig. 66).

In the now familiar setting of two flanking mountains—grey-green to the left, reddish-brown at right—with a third set in a further plane against the gold background, David, clad and nimbed as in fol. 12v, applies Goliath's blue sword to the giant's neck. The bearded Philistine lies on his back; he wears a brilliant gold cuirass with pteryges over a blue tunic. Goliath's red shield, spear and helmet lie on the ground before him. His dark brown legs are crossed in the space between the pacing forelimbs of his grey-blue horse, which stands bisected by the vertical right frame. As usual, the foreground and the sides of the mountains are dotted with shrubs, one of which appears to grow from David's halo.

Fol. 13v, *David returns to Jerusalem* (fig. 67).

Riding an icy-blue horse like that of Goliath in the two preceding miniatures, the unnimbed David approaches the city carrying the giant's head on a long spear in his right hand; with his left, equally tiny hand he holds the bridle. His blue chiton is now belted in gold. The uneven, light green terrain outside the city levels out before a group of at least ten elders. The first row of these consists of white-bearded men in hooded red, light blue and dark blue mantles over long tunics hemmed in gold. Like David, they have the long, heavy brows and the small, deeply recessed eyes that are characteristic features of this manuscript. Their leader, his head turned towards them, draws their attention to the approaching rider. Above the gate, obscured by the crowd, an ornate dark blue lunette, flanked by two ochre towers the upper portions of which are seen in bird's eye perspective. A crenellated wall, parallel to the picture at the front and flatly elliptical behind, encloses the city within which two blue gabled buildings can be seen. In our photograph most of the Armenian inscription identifying the scene is cropped.

Fol. 14r, David raised on a shield and crowned (fig. 68). On the basis of the Armenian inscription above the upper border and similar miniatures, we may read the crowning figure to the left as Saul. Like David, Saul wears a jewelled stemma with *prependoulia*. Saul's long mantle is dark blue, worn over an icy-blue *divitision*. Unlike David he is nimbed, but David's regalia—a red *divitision* under a dark blue mantle—is more impressive. Both kings have red boots. The garments of both figures carry *tablia* and hems decorated with vermiculated ornament. The feet of Saul, who is turned three-quarters left to crown David with his right hand, are obscured by the body of one of the two servants who raise David on an undecorated white shield. These profile figures are dressed in blue *chitons* and lean forward to accommodate their load. In contrast, David is seen *en face*, his left hand held below the *tablion*, his right hidden by his mantle. While David is set against the gold background, Saul stands—above ground level—in front of a three-storey building with elaborate dentillated cornices, grilles in the upper, round-headed windows and a pitched roof. Its lower stories are grey-green, the upper wall brown, the roof black and the gable bright blue. Before a lower grey-green building, its heavy blue cornice bearing a red velum, stand six Israelite elders, clad as in the previous miniature but with bare heads. While the central figure turns to one of his companions, their leader acclaims David with his outstretched right arm.

Fol. 14v, King David among prophets and musicians (fig. 69). Now nimbed, with an icy-blue beard and wearing a trapezoidal gold crown, King David sits on a cushioned and backless gold throne at the centre of the picture. He wears a blue mantle over a red *divitision* which, like the frame of his throne, is adorned with vermiculated decoration. His red boots rest on the blue upper level of a pearled footstool, the gold steps of which bear heart-shaped ornament. Four dense "choirs" disposed about him and dressed in various blues, red and gold, are led by prophets who look across to each other. Within these groups the musicians, some holding drums and cymbals, turn to each other or look at the Psalmist who rests a white codex on his left thigh. They wear long tunics, their leaders ample, brilliantly coloured *himatia*. The names of the chief musicians, in Greek, are written over the abraded Armenian legend. Above, *ἰδιούμ* and *ἔθᾰμ* flanking the name *δα(υ)δ*. Below (here cropped), *υἱοὶ κορὲ* and *ἄσαφ*.

Fol. 15r, Headpiece to Ps. 1 (fig. 70).

Beneath the later indication, *κάθισμα πρότον*, a rectangular frame with flower-petals at its corners enclosing the words *ψαλτήριον τερπνὸν εἰς θε(ὸν) μέλον ἄλλη(λου)ία*. The broad border around this title encloses leafy *rincaux* which connect roundels containing stylized floral motifs with parti-coloured petals. Below the initial *M*(*ακάριος*) consisting of flower-bearing tendrils.

Fol. 111v (= BALTIMORE, Walters Art Gallery cod. W530b), Moses receiving the Law (fig. 71).

At upper left Moses, seated on a mountainside, bends forward to remove his sandals. To the right, between two coulisse-like mountains and apparently in the course of his climb, he reaches up to receive the tablets in his covered hands from the

manus dei extended from an arc. Below, at right, he presents the law to a group of seven bearded Israelites. They are clad in mantles and long tunics while Moses, in both instances nimbed, wears a *himation* with a *clavus* on his right arm. The area of ground on which he stands has lost much paint and the leaf has a horizontal fold-mark across its middle. Original inscriptions above and below the miniature read respectively *ὁ προφήτης* (monogram) *μωυσεῖς ἐκ χειρὸς* (*κ*(*υ*ρ)ῖο) *υ* *δεχόμενος* (*τ*(*α*ς) *π*λάκ(*α*ς) and *ὁ προφήτης* (monogram) *μωυσεῖς ἀποκομίζων ταύ(τα)ς* (*τ*(*ῶ*) *λαῶ*.

Fol. 112r, Headband to Ps. 77 (fig. 72).

Within a lobed rectangle, five medallions, each filled with a flower, grow from a connecting *rincau* from which also sprout the leaves that fill the intervening spaces. Below, the legend *συνέσεως τῷ ἄσαφ*. In the right margin, above the *siglum* for Ps. 77, a pinnacle and below it twin flower-shoots grow from a leaf-bearing tendril with a triangular root.

Fol. 206v, Moses closes the Red Sea (fig. 73).

Above the headpiece to Ode 1, the original red inscription *ὁ προφήτης* (monogram) *μωυσεῖς ράβδω τὴν ἐρυθρὰν θαλασ(σαν)* continues on the gold background of the miniature *καὶ διαβηβάζων* (*τ*(*ὸν*) *λαὸν τοῦ* (*ἰ*σρα)ῆλ. At the centre of the picture Moses, with a nimbus in red outline, an ochre pallium and blue tunic with a black *clavus*, turns back to touch the sea with his wand. Ahead of him, a dense group of Israelites in red mantles and blue or grey tunics moves to the right; the central figure looks back at the cataclysm. Some are hooded but many faces are flaked. Before the brown, shrub-lined bank on the horizon, a wall of dark blue water overwhelms the Egyptian army. At least one brown, riderless horse rears up in the foreground but this portion has been (deliberately?) rubbed. Their sloped black spears with light blue tips and a blue pennant are still visible.

Fol. 231v, The Virgin and Child with Archangels (fig. 74).

In this first of the added miniatures the Virgin holds the Christ Child in her lap. She sits on an ochre (for gold) rectangular throne with a polygonal black *dossal*. Its two cushions are red and black. She wears a reddish-brown *maphorion* over a dark blue tunic while the Child has a gold-over-black tunic. He holds a closed red scroll in his right hand and blesses with his left. Christ wears a cross-nimbus, ochre like the haloes of the Virgin and the two archangels behind the throne. They hold gold *rhpidia* and wear the traditional costume of their rank, here black (left) and grey (right) with red-edged gold collars; their gold, gem-studded *loroi* emerge from behind the throne. The dark green floor bears a crude simulation of marble veining. Above the three heads, from left to right in black, *ὁ ἀρχ(άγγελος) μηχ(αήλ)*, *μή(τη)ρ θ(εο)ῦ*, *ὁ ἀρχ(άγγελος) γα(βρι)ήλ*. The ground of this and the three subsequent miniatures is unpainted parchment.

Fol. 232r, St. John Chrysostom praying (fig. 75).

The subject of the second miniature on paper is indicated by the black inscription at upper left, *ἡ προσευχὴ τοῦ ἁγ(ίου) ἰω(αννοῦ) τοῦ χρ(υσοστόμου)* but its significance is as a pendant to the image on the facing verso: the saint kneels on an ochre pallet in adoration of the Virgin and Child. His words to the holy pair (here partly cropped) are inscribed to the left of his head. He is clad in a long brown tunic under a

black mantle. Behind, Proclus, πρῶκλος, likewise clad as a monk, stands in the portal of a two-storey structure with a red-roofed portico and grey-blue clerestory. An ochre, tiled roof covers this structure. To the right, the saint stands on a rope-work rug supported by a halter suspended from a finial which projects from a light blue, tower-like structure (for the significance, see Weitzmann, "Vatopedi 761," p. 29 note 17); he reads the psalter which rests on a black lectern edged in red. It is opened to the *incipit* (in black) of Ps. 54, ἐνώτισαι ὁ θεός τὴν προσευχήν μου καὶ μὴ ὑπερβῇς.

Fol. 232v, SS. Gregory Palamas, Demetrios and David of Thessaloniki (fig. 76).

The three saints are identified by black inscriptions, reading from the left ὁ ἅγιος γρηγόριος ὁ παλαμῆς ὁ θεσσαλονικεύς, ὁ ἅγιος δημητρίος ὁ θεσσαλονικεύς and ὁ ἅγιος δαυίδ ὁ νεσσαλονικεύς. While Gregory Palamas is clad in an ochre episcopal sticharion, red and blue sakkos and white omophorion with blue crosses, David, to the right, is dressed as a monk in a brown mandyas with a black collar. He holds a scroll in his right hand as against Gregory Palamas who has an ochre codex in his right and blesses with his left hand. Demetrios, the principal figure at the centre, wears a grey-green chlamys, a long red tunic with an ochre hem and blue lining and black boots. He holds a cross in his right hand and has the high coiffure familiar from some of the *ex-voto* mosaics in H. Demetrios, Thessaloniki. All three saints stand on uneven grey-green ground intended to simulate veined stone. They have uncircumscribed, ochre nimbi.

Fol. 233r, Martyrdom of St. Demetrios (fig. 77).

Again, the subject is indicated by the black legend, ἡ σφαγὴ τοῦ ἁγίου δημητρίου + inscribed above the light-blue wall of the bath-house where, according to legend, the saint was martyred. Before its several stories, a large group of heavily armed soldiers, wearing fantastic red, blue and gold helmets and cuirasses and standing on ochre ground marked much as in fol. 232v, plunge their lances into the saint's body. Demetrios, nimbed and clad as before, expires on a red marble bench, its exposed side decorated with an enormous human mask. He raises one arm above his head, while his nimbed companions gesture in recognition of his martyrdom. They stand beside one jamb of a red-domed portal. Before the other jamb, likewise adorned with a gold finial, hovers a half-length angel, wearing black over a blue tunic, who carries Demetrios' crown of martyrdom.

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16. ATHOS, Vatopedi, cod. 851 (olim 633)

Late 12th C*.

1. Epistles, Psalter and Odes; fol. 122v Psalter *incipit*; fol. 184r Odes *inc*.
2. Parchment, 192 folios.
4. Black ink, some initials in magenta; medium minuscule.
5. Ca. 22 × 16 cm.

Epistles miniatures: fol. 41r, St. James; fol. 44v, St. Peter; fol. 51r, St. Jude.

Fol. 123v, King David playing the psalterion (fig. 78).

David, crowned and nimbed with a halo drawn in outline, sits on a long cushion, on a backless throne. The base of this, like the footstool before it, is much flaked but its decoration of arcades and bead-and-reel moulding is still evident. David wears a chlamys and an ankle-length tunic. His divitision has tight sleeves on the left of which is a broad, ornamented arm-band. While the prepandoulia attached to his crown are part of the original painting, the crown itself, and possibly his jewelled collar seem to be redrawn. The outline and features of the face appear to be later additions. He supports a large, rectangular psalterion on his left knee, holds it with his left

* I have not seen this manuscript.

hand and plays it with his right. Behind and flanking him two tall, tower-like structures. That on the left consists of at least three storeys, the uppermost of which—supporting a tall drum and pyramidal dome—has dentillated cornices and a large, coffered door. The right tower is almost entirely lost save for an upper arch bearing a heavy foliated cornice, a drum and a round dome. Between this and the dome to the left, the legend δ προφήτης (monogram) $\delta\alpha(\nu)\delta$.

Fol. 154v, *Moses teaching the Israelites* (Ps. 77) (fig. 79).

Before a low wall with both ropework and dentillated cornices and apparently a low cupola before it, Moses wears a wreath, mantle and tunic; he stands turned three-quarters to his left. With his right hand he gestures towards a dense crowd of Israelites but the scroll that he holds in his left is turned towards the spectator. Exposed are six lines of simulated lettering. The area of wall between the prophet and the Israelite leader has both a lozenge-shaped ornament and a window (?). The leader has a hooded mantle over a long-sleeved tunic that reaches to the ground while his companion, gesturing across the leader's body, is bareheaded and wears a mantle over his hose and boots. The eyes of all the visible faces are particularly finely drawn and both the Israelite leader's left hand and Moses' left forearm and hand are carefully modelled with white highlights on their upper surfaces. To the right of the prophet's outlined nimbus, the legend δ προφήτης (monogram) $\mu\omega\upsilon\sigma\eta(\varsigma)$.

Fol. 184r, *Miriam and two Hebrew Women* (fig. 80).

The headpiece to the first Ode shows a full-length figure *en face*, standing on the lower border of the picture, identified by the fragment of inscription to the right of her head as (Μα)ριάμ. Her arms are raised in an orans position, a gesture answered by the raised hands of the flanking women turned towards her. All three wear paenulae over long tunics but Miriam's has lost much of its paint while the faces of all three are largely flaked. None have haloes. The outline and features of the prophetess' face are redrawn.

Fol. 184v, *Moses* (fig. 81).

In the middle of the page, following the end of the first Ode, the headpiece to its successor. A half-length figure of Moses, nimbed but unidentified by inscription, faces front while raising his right hand towards an arc at the upper left corner. His himation and the open scroll that he carries—inscribed with four lines of meaningless letters—are cut off by the lower border of the miniature. On the low groundline behind him, a rectangular structure with a hastily-drawn cornice, a round-headed window and random ornament. Areas of the picture, especially Moses' hair, face and neck, have flaked badly.

Fol. 186r, *Hannah* (fig. 82).

Inserted between the second and third Odes, a small framed miniature of Hannah kneeling in prayer before an arc of heaven at the upper right corner. She wears an outlined nimbus; the neck, hems and edges of her paenula and tunic are strongly defined in black, as is the horizon above the much-flaked ground on which she kneels.

Fol. 187r, *Ananias* (fig. 83).

Above the *incipit* of Habakkuk's Ode is a half-length beardless figure resembling the Moses of fol. 184v but inscribed 'Ανανίας, the name of one of Judah's children, later called Shadrach (Dan. 1:6-7). We may identify him as Habakkuk not only because of the situation of the headpiece but also in light of his similarity to other images of the prophet (cf. Jerusalem, Greek Patriarchate, cod. 55 fol. 249v, fig. 148) where he is likewise distinguished by his long hair. The face here reveals most clearly physiognomical characteristics of this manuscript, in particular the line of the eyebrow extended to the temple, the double lower eyelid and the emphasized, bow-like form of the nostrils. The figure wears the nimbus and himation common to the prophets in this book. His right hand is raised in a gesture of speech and his left holds a scroll open, as usual, to a simulated text. Behind him a low wall with a window-slit and ornamental scroll-work; to his right, a tall structure with dentillated cornice, parti-coloured string-courses and vegetable and geometrical decoration.

Fol. 187v, *Isaiah* (fig. 84).

Between the Odes of Habakkuk and Isaiah, a half-length portrait of the latter turned three-quarters to his left towards an arc at the upper right corner of this broad, framed miniature. Again the features of the face are strongly defined and the nimbed head and fingers (partly flaked) heavily outlined. He wears a himation cut off above the waist by the lower border, parallel to which is a portion of the scroll he carries open to a meaningless inscription. While the prophet gestures towards his right behind him, at left, a two-storey structure with simplified meander and chevron-decorated cornices. Of the inscription, δ προφήτης (monogram) (Ἰσαΐας) only the title to the left of his nimbus remains.

Fol. 188r, *Jonah* (fig. 85).

The framed miniature of Jonah praying to an arc intervenes between the last two verses of Isaiah's Ode. The nimbed and bearded prophet kneels with inclined back, his head and forearms raised towards the segment of the heavens. His himation has a clavus on the right arm and exposes his bare feet which are cut by a vertical contour of the mountainous background. The crags behind and the lower ridge before him are marked by black figures. His chin and much of his drapery have flaked badly. Only traces of the inscription δ $\pi(\rho\omicron)\phi(\eta)\tau(\eta\varsigma)$ $\iota\omega\nu\alpha(\varsigma)$ are preserved.

Fol. 188v, *The Three Hebrews in the furnace* (fig. 86).

Above the *incipit* of this Ode a miniature, taller than usual but still greater horizontally than in height, accommodates the angel who, as is customary, wears a himation and towers over the central figure in the flames of the furnace. The well-preserved and finely-modelled head of the angel is inclined to the left; his raised, multi-coloured wings enclose his halo and emphasize his arms outstretched to the point where they almost touch the heads of the flanking Children. The Hebrews are unnimbed and wear lacernae and mitres. Those on either side are turned in three-quarters towards the centre where the Hebrews below the angel stand *en face* with upraised arms. The Hebrews are truncated at waist level by the heavy outline of the furnace. This is much flaked but a port is visible within each of its (unusual) three sections. The furnace itself is cut

by the lower border of the picture while the angel's nimbus touches the upper frame. Little is left of the legends, (ο) ἄγιοι τρεῖς παῖδες above the wings and ἀζ(α)ρί(ας) (?) by the left border.

Fol. 190v, *The Virgin Platytera* (fig. 87).

The headpiece to the Magnificat shows the Mother of God, Μῆ(τη)ρ Θ(εο)ῦ, as a half-length figure with the Christ Child suspended over her breast. She wears a gold-edged maphorion with a star at her forehead over a long-sleeved tunic. Her arms, raised in an orans attitude, have lost their overpaint and it is evident that both her right hand and both shoulders have been re-drawn. The revisions are probably due to the original artist but the over-drawn drapery of the Child, who has a scroll and a cross-nimbus, is certainly later. Christ's face and the lower portion of the Virgin's have flaked.

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EUSTRATIADIS-ARCADIOS, *Cat. Vatopedi*, p. 163 (12th C.) omits fol. 187r.
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CANART, "Ecritures livresques", p. 71.

**17. BALTIMORE, Walters Art Gallery,
cod. W530b**

1. Leaf from Athos, Vatopedi cod. 761, for which see no. 15, above.

**18. BERLIN (DDR), Deutsche
Staatsbibliothek, cod. gr. oct. 13
2nd half of 12th C.**

1. New Testament, Psalter and Odes : New Testament *incipit* fol. 6r; Psalter *incipit*, fol. 242 blank; Odes *inc.* fol. 243r.
2. Parchment, 251 folios.
3. 33 (?) lines per page.
4. Black ink, very small minuscule.
5. Ca. 18 × 13 cm.
6. Bought by the pastor Philip Meyer in Smyrna, July 1885. During the Second World War, removed from the Staatliche Bibliothek to the abbey of Krzeszów (Grüssau) in Silesia and not recovered.

New Testament miniatures : four (later?) Evangelist portraits; fol. 101r, bust of Christ in medallion; fol. 127r, St. James; fol. 130r, St. Peter; fol. 138v, St. Jude.

Fol. 192v, *David the Musician* (fig. 88).

Within a double frame, a full-page frontispiece of David playing the "dekachord," a rectangular instrument which he

supports on the palm of his left hand and plays with his right. He is nimbed but not crowned and wears a mantle over a long tunic and pearled boots. David sits on a large cushion on a throne with gem-encrusted frame and apparently a low dossal. Much of the colour of his face, his tunic and particularly of the lower part of the throne has flaked. On either side of his nimbus, the legend ὁ προφήτης (monogram) δα(υ)δ.

Fol. 193r, *Christ* (fig. 89).

The bust of Christ within a medallion at the center of the carpet headpiece to Ps. 1. The headpiece itself, with flower petals at its corners, is framed with small, stair-step ornament. This encloses a square with four stylized flowering shrubs in its corner segments. Between these, rinceaux composed of heart-shaped members each containing a trefoil. The central medallion itself forms the nimbus of Christ behind whose carefully modelled head is the cross. He wears a pallium and points with his right hand to the scroll that he holds in his left. On either side of his head, the sigla Ι(ησοῦς) Χ(ριστός). Below the headpiece, the titulus Ψαλτήριον εἰς Θ(εόν) μ(ε)λος τερπνόν. Ψαλμ(οι) τ(οῦ) Δα(υ)δ. Initial Μ(ακάριος) composed of tendrils and leaf ornaments.

Fol. 234r, *David beheads Goliath* (fig. 90).

Beneath a tendril with dog-head terminals and within a double frame, the headpiece to Ps. 151. David plunges a sword into Goliath's neck. The shepherd, long-haired and without a nimbus, is clad in a mantle, tunic, trousers and boots. The giant's body is terribly contorted as, crouching on the green ground before his assailant, his head is twisted through 180° degrees to expose his neck to the blade. Goliath's visible right hand is turned palm-downwards while his booted feet break the lower and right borders of the miniature. His costume is much flaked but it is evident that he still wears his helmet. His sheath, yet hanging at his side, now points up in the air and his teardrop shield—decorated with a crescent and pseudo-Kufic ornament—is slung across his back. No inscription.

Fol. 243v, *Moses approaches the Red Sea* (fig. 91).

Consistent with the iconography of this miniature in psalters of the "Family 2400," to which our MS belongs, the illustration to the first Ode shows Moses leading the Israelites to the Sea rather than after the Crossing. He is nimbed, has long hair, bare feet and wears a mantle and tunic. In his right hand he holds a staff with which he touches the waves while signalling their departure with his left. The upper sloping contour of the landscape is marked with a heavy (flaked) line while towards the lower right corner, the receding waves are summarily indicated. Behind Moses at least nine Israelites, their number cut off by the left border. Their leader, a bearded figure in a tunic and mantle salutes the miracle with his right hand; his face is badly flaked. Behind him, a blonde, bareheaded woman with heavy features; only portions of the heads of their followers are visible. The initial Π(ροσέχετε) offprinted from the facing recto, is evident outside the upper right corner of the border. No inscription.

Fol. 244v, *Moses* (fig. 92).

The second Ode is illustrated with a full-page picture, with the usual double frame, of Moses standing in prayer with his right

arm raised toward a striated arc of heaven. He is nimbed and wears a long tunic with clavi under a mantle on to which his long hair falls. He wears sandals and in his left hand clutches a rolled scroll. His arms, hands and feet are strongly outlined. The ground on which he stands, occupying almost half the picture-space, in dotted with long-stemmed flowers while two fantastic trees grow on the horizon. No inscription.

Fol. 246v, Hannah (fig. 93).

Within a single frame, an uncompleted miniature shows Hannah crouched in prayer, her hands covered with her paenula raised towards an arc at upper right. While the background is gold, the arc and the gabled temple with a draped velum show only the underpaint, as do her face, costume and the ground on which she stands. No inscription.

Fol. 247v, Habakkuk (fig. 94).

The double frame here encloses a full-length figure of the prophet turned in three-quarters towards a streaked arc at upper right. He is nimbed, bearded and wears a mantle and tunic; the hem of this garment at left and his right foot have flaked and, likewise, the ground on which he stands has lost much paint. The palms of his hands are turned out as he raises his arms towards heaven. To left and right of the heavy nimbus, δ προφήτης (monogram) ἀμβακούμ inscribed on the gold background.

Fol. 248v, Jonah (fig. 95).

The headpiece to Jonah's prayer shows the prophet emerging, nimbed and clad in a tunic and mantle, from the mouth of the sea-monster. The creature's head and body, like those of Jonah, and the sea about them have flaked badly, as has the arc which the prophet addresses. Much of the double frame has also lost paint. No inscription. Below, the initial of the Ode, ϵ (βόησα) is embellished with a leafy tail.

Fol. 249r, The Three Hebrews in the furnace (fig. 96).

Within a largely flaked double border, the customary scene is used as a headpiece to the Ode of the Three Children. The striated wings of the nimbed angel, clad in a divitision with vermiculated ornament, touch the sides of the semi-circular furnace. The angel is shown *en face* with his head turned slightly towards his right. Before the angel, the central Hebrew stands frontally with raised hands; he wears a lacerna and mitre. The clothing of the lateral figures is much flaked but their position, turned in three-quarters beneath the protecting arms of the angel, is clear. The furnace itself is articulated with a triple arcade, in the spandrels of which is to be found the trefoil ornament common to this structure in corresponding miniatures of the "Family 2400." No inscription. The initial of the Ode, ϵ (ὕλογητός), is treated much as in fol. 248v.

Fol. 250v, The Virgin (fig. 97).

The Magnificat is illustrated with a full-length portrait of the Virgin facing the text and set within the habitual double frame. She is clad in a maphorion over a long tunic and stands on a rectangular suppedaneum incongruously set at the bottom of a green field with much-flaked symmetrical

shrubs. Within the nimbus, the vigourously modelled head is well-preserved, notably the patch of red colour on her cheek. She is turned in three-quarters with her arms raised in prayer to a streaked arc at upper right. On either side of her halo, the legend μ (ήτ)ηρ θ (εο)ῦ.

Fol. 251r, Zacharias (fig. 98).

Between the Magnificat and the *incipit* of his prayer, a half-length portrait of Zacharias set within a double frame, the outer border of which is almost entirely lost. The ground behind him has similarly flaked but the tunic beneath his mantle and the arc which he addresses lack all colour and would seem to be unfinished. The prophet is nimbed, long-haired and wears a mitre on his head. His right palm is raised *en face* and his face—still intent, despite its loss of paint—directed somewhere between the spectator and the segment of heaven. The background, bearing the legend δ προφήτης (monogram) ζαχαρ(ι)ας is gold and the ground marked with three pairs of (to me) incomprehensible arcs. The initial of the Ode, ϵ (ὕλογητός), is treated as a leaf-bearing branch on which are perched two birds.

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 CUTLER-CARR, "Benaki Psalter," p. 307.
 WEITZMANN, "Ode Pictures," p. 79, fig. 31.
 CANART, "Ecritures livresques", pp. 56, 71.

19. BERLIN, Universität, Abteilung für christliche Archäologie und kirchliche Kunst, cod. 3807

Late 11th - early 12th C.

1. Psalter, Odes and prayers : fol. 3r, Psalter *incipit*; fol. 232r, Odes *inc.*, Nicene Creed, prayers; fol. 262r, on the origin and interpretation of the Psalter.
2. Parchment, i (paper) + 268 folios; fols. 262-268 in a 14th C. hand.
3. 18 lines per page.
4. Black ink with gold initials and psalm numbers; medium minuscule.
5. 19.5 × 15 cm.
6. Brought from Constantinople and listed on November 27, 1881 in the inventory of Prof. F. Piper as an accession of the Christian Museum of Berlin University. Destroyed (?) in Second World War.

Fol. 1r, Cross (fig. 99), 11.2 × 9.2 cm.

Within a broad frame composed of two gold ropework frames enclosing a black border with a rinceau motif and crosses at

the corners, a black cross with two transverse bars tied with white bands. The terminals of the upright member and the transverse bars are tipped in gold. The cross is set in a brown rock with two wedges; about it, four roundels enclosing the sigla $\overline{IC} \overline{XC}$. Flanking the base of the cross, the metrical inscription in red $\sigma\tau(\alpha\upsilon)\rho\acute{o}\varsigma \phi\acute{\upsilon}\lambda\alpha\zeta \acute{\alpha}\rho\iota\sigma\tau\omicron\varsigma \acute{\epsilon}\delta\rho\alpha\iota\alpha \kappa\acute{\epsilon}\pi\eta \tau\epsilon\iota\chi\omicron(\varsigma) \acute{o}\chi\upsilon\rho\acute{o}\nu \delta\alpha\iota\mu\omicron\nu(\alpha) \tau\alpha\rho\beta\omicron\upsilon\acute{\nu} \acute{o} \pi\lambda(\omicron\nu) \acute{\epsilon}\sigma\tau\acute{\omega} \acute{\epsilon}\nu \acute{\alpha}\rho\chi(\eta) \beta\iota\beta\lambda\iota\omicron\upsilon \tau\omicron\upsilon \delta\acute{\epsilon} \kappa\acute{\epsilon}\pi\epsilon\iota \delta\iota\delta\omicron\upsilon \acute{\alpha}\rho\omega\gamma\acute{o}\nu \chi\epsilon\iota\rho\acute{\alpha} \tau\omicron\upsilon \kappa\epsilon\kappa\tau\eta\mu(\acute{\epsilon}\nu\omega).$

Fol. 1v, Virgin Eleousa, Archangels; SS. Nicholas, John Chrysostom and Basil (fig. 100), 11.2 × 9.2 cm.

The frame is similar to that of fol. 1r but dark blue with encircled pellets and vertical pairs of red dots. The bust of the Virgin wearing a blue tunic beneath a dark red maphorion with cruciform golden pellets on her hood and left shoulder. She tenderly holds the Christ Child who has a scroll in his right hand and a golden tunic. Only the first part of the sigla $M(\eta\tau\eta)\rho (\Theta\epsilon\omicron\upsilon)$ is preserved while the legend identifying Gabriel, to the right, is also lost. The flanking archangels wear a nimbus, the loros and red, pearly boots. They carry orbs in their right hands and hold staffs in their left. Michael's tunic is blue and Gabriel's green. Below, a dark blue band with a gold rinceau dividing the two registers, the three saints. The legends, partly abraded, and their facial types identify (from left to right) St. Nicholas, St. John Chrysostom and St. Basil. Each holds a jewelled codex and wears the omophorion. Nicholas is clad in a red phelonion over a bright blue sticharion; the others wear the same colours but of a duller hue. Above the picture the inscription $\mu\eta\tau\eta\rho\ \pi\alpha\rho'\ \acute{\epsilon}\sigma\tau\eta\kappa\alpha\iota\nu\ \acute{\epsilon}\nu\ \phi\acute{o}\beta\omega\ \lambda\acute{o}\gamma\omicron\upsilon: \omicron\iota\ \tau\alpha\zeta\iota\text{-}\acute{\alpha}\rho\chi\alpha\iota\ \tau\omicron\omega\nu\ \acute{\alpha}\sigma\omega\mu\acute{\alpha}\tau\omega\nu\ \nu\acute{o}\omega\nu: \text{and below it, } \tau\omicron\omega\nu\ \iota\epsilon\rho\alpha\rho\chi\acute{\omega}\nu\ \acute{\alpha}\kappa\rho\acute{o}\tau\eta\varsigma\ \omicron\iota\ \tau\rho\epsilon\iota\varsigma\ \pi\acute{\alpha}\nu\tau\epsilon\ \acute{\epsilon}\nu\ \chi\epsilon\rho\epsilon\iota\ \beta\iota\beta\lambda\omicron\upsilon\ \phi\acute{\epsilon}\rho\omicron\upsilon\sigma\iota\nu\ \acute{\epsilon}\nu\theta\acute{\epsilon}\omicron\upsilon\varsigma.$

Fol. 2r, Christ enthroned between the Virgin and St. John Prodromos (fig. 101).

The frame is as fol. 1v except that it has four white dots—alternating with encircled dots—for the red ones of the previous folio. The background against which the *nomina sacra* are written is gold; the ground on which the arcaded and footed base of the throne rests is green. Christ, clad in a red tunic under a dark blue mantle, holds in his left hand a golden book with red and blue leaf ornament. His cushion and pearly footstool are red. Thus raised above the Virgin and St. John, who stand with raised hands, he forms the central unit of the Deësis. His left leg and foot are out-turned and the irises of his eyes are similarly oriented towards John; otherwise the Lord is, as usual in this group, entirely frontal. Above the frame, the verse $\lambda\iota\tau\acute{\alpha}\varsigma\ \pi\rho\omicron\acute{\alpha}\gamma\epsilon\iota\ \pi\alpha\rho\theta\acute{\epsilon}\nu\omicron\varsigma\ \sigma\acute{\upsilon}\nu\ \pi\rho\omicron\delta\rho\acute{o}\mu\omega.$ Below, $X(\rho\iota\sigma\tau)\acute{\omega}\ \beta\alpha\varsigma\iota\lambda\acute{\epsilon}\iota\ \kappa\alpha\iota\ \Theta(\epsilon)\acute{\omega}\ \kappa\alpha\iota\ \delta\epsilon\sigma\pi\acute{o}\tau\eta.$

Fol. 2v, King David the Psalmist (fig. 102).

The frame as before, except for the single white dots in place of groups of four as in fol. 2r. Against a gold background, David stands on a footstool, nimbed, white-bearded and wearing a stemma. He points to the psalter, open to the *incipit* of Ps. 1, which he supports with his right hand. David wears boots and a long purple tunic with a gold rinceau at the hem under a blue chlamys. About him, the legend $\acute{o}\ \pi\rho\omicron\tau\acute{\eta}\tau\eta\varsigma$ (monogram) $\delta\alpha(\upsilon)\delta.$ At upper right, a blue arc set with three stars. A half-length figure of Christ, with a cross-nimbus,

brown pallium and holding a white scroll, leans towards the Psalmist whom he blesses. Against the white core of the arc another star and, beyond its perimeter, the sigla $\overline{IC} \overline{XC}$. In the upper margin, the verse $\psi\alpha\lambda\mu\acute{\omega}\nu\ \acute{\alpha}\rho\iota\sigma\tau\alpha\ \kappa\alpha\iota\ \sigma\omicron\phi\acute{\omega}\varsigma\ \nu\acute{\upsilon}\nu\ \tau\eta\nu\ \beta\iota\beta\lambda\omicron\nu$ continuing below $\delta\alpha(\upsilon)\delta\ \phi\acute{\epsilon}\rho\epsilon\iota\ \kappa\rho\acute{\alpha}\tau\iota\sigma\tau\alpha\ \sigma\upsilon\nu\tau\alpha\theta\epsilon\iota\text{-}\mu\acute{\epsilon}\nu\eta\nu.$

Fol. 3r, Headpiece to Psalm 1 (fig. 103), 7.7 × 7.7 cm.

The square is bordered by two strands of gold ropework containing rinceaux. At each of its corners a flower petal: above, these rest on inclined bars; below, on an extension of the lower border. The square encloses a white Greek cross with the inscription $\delta\alpha(\upsilon)\delta\ \tau\omicron\ \pi\rho\acute{\omega}\tau\omicron\nu\ \acute{\alpha}\sigma\mu\alpha\ \tau\omicron\omega\nu\ \psi\alpha\lambda\mu\acute{\omega}\nu\ \beta\acute{\alpha}\sigma\iota\varsigma.$ Four lesser squares, the corners of each marked by an encircled dot, are formed by the angles of the cross. At their centres, flowers at the juncture of smaller crosses, their angles in turn filled with diagonally disposed leaves. Below, the initial $M(\acute{\alpha}\kappa\acute{\alpha}\rho\iota\omicron\varsigma)$ formed of flower-encrusted uprights with leafy terminals.

Fol. 118v, Moses receives the Law and presents it to the Israelites (fig. 104), 12.0 × 8.4 cm.

Facing the *incipit* of Ps. 77, three separate incidents in two registers relate the Reception of the Law. The miniature is enclosed in a dark green border, edged in grey and gold, with a continuous tendril motif and, as before, lobes at the corners. It occupies the entirety of the page save for a three-line descriptive inscription: above $\delta\epsilon\sigma\mu\acute{\omega}\nu\ \acute{\upsilon}\lambda\iota\kappa\acute{\omega}\nu\ \acute{\alpha}\pi\omicron\lambda\acute{\upsilon}\omega\nu\ \tau\omicron\upsilon\varsigma\ \pi\acute{o}\delta\alpha\varsigma$ and $\mu\omega\varsigma\eta\varsigma\ \theta(\epsilon\omicron)\acute{\upsilon}\ \tau\acute{\alpha}\varsigma\ \pi\lambda\acute{\alpha}\kappa\alpha\varsigma\ \epsilon\iota\varsigma\ \delta\epsilon\delta\epsilon\gamma\mu\acute{\epsilon}\nu\omicron\ \text{and below } \delta\iota\delta\omicron\omega\iota\ \tau\alpha\upsilon\tau\omicron\ \tau\omicron\ \lambda\alpha\acute{\omega}\ \tau\omicron\upsilon\ \kappa(\rho\iota\omicron)\upsilon.$ At upper left Moses, clad in tunic and mantle, sits on a green hill-top, removing his sandals. Behind him a tower and a rocky crag. To the right, he climbs a fiery red mountain before which rises a greenish hill with trees. The rose-coloured tablets are handed down from a blue arc. In the first scene, Moses has only a vestigial nimbus edged in red as at right. Below the dark blue median line, again decorated with a white tendril, he shows the tablets to the Israelites while wearing a bright golden halo outlined in red. He is silhouetted against an almost sheer peak while the four Israelites stand before a broader mountain with several terraces. Their gestures suggest acclaim or awe, even while the second figure looks to his companions rather than to Moses. They are all bearded and wear cowls. The two central figures have long blue tunics and dark red mantles. The two flanking figures have bright red mantles and the Israelite at far left, drawn in a three-quarter rear view, wears blue hose and boots. On either side of the scene, symmetrically balanced trees and between Moses and his audience, and in the valley between the mountains, several shrubs. The background of both registers is, as usual, gold.

Fol. 119r, Headpiece to Ps. 77 (fig. 105).

In the square headpiece to Ps. 77, slightly smaller than that to Ps. 1 (fig. 103) but similarly framed, the legend $\sigma\upsilon\nu\acute{\epsilon}\sigma\tau\omicron\varsigma\ \tau\omicron\ \acute{\alpha}\acute{\alpha}\phi.$ The text is surrounded by gold ropework and, above below and to the sides of this, rectangular panels each bearing three complex floral motifs enclosed in roundels. The spandrels formed by the roundel contain trefoils. In each corner of the square, another roundel enclosing a stylized plant with red flowers and green leaves. Below, the initial

Π(ροσέχετε) composed similarly to that of Ps. 1 but with a serpentine cross-bar with a leafy pendant.

Fol. 231r, *David and Goliath; David beheads Goliath* (fig. 106), 12.0 × 8.4 cm.

Within a border virtually identical to that of fol. 118v (fig. 104) and similarly divided into two registers, David confronts and slays the Philistine. In both zones he has a red-edged gold nimbus. He wears a short blue chiton with two clavi, a fluttering red mantle tied about his waist, red, laced boots and an apron-like pouch containing a stone. He raises his right hand to defend himself while holding the empty sling in his left. Goliath has a plumed helmet, a blue chlamys over his cuirass and under it a red tunic with tight sleeves and close-fitting, dark green trousers. He has already thrown the spear which seems to fall short of its target. In the green foreground of the upper picture grow numerous shrubs and flowers; the mountain is lilac-coloured. Below, the vegetation is more lush before mountains that, from left to right, are predominantly brown, light-green and lilac. David, clad as above but shown in profile, grasps the giant's hair and applies a short sword to the neck of his kneeling victim. Goliath's left leg is covered with his fallen shield. Between the protagonists, the Philistine's inverted helmet. The drawing of the profile faces—Goliath above and David below—is fairly summary. Above the miniature, the description δα(υ)δ γολιάθ σφενδονίαν εὐ στόχωσ. Below, ἐνταῦθα τοῦτον διαχειρίζει ξίφει.

Fol. 231v, *Crossing of the Red Sea* (fig. 107), 11.8 × 8.3 cm. A border similar to those of the previous miniature but with encircled crosses at the corners encloses the picture facing the first Ode. Above, Moses, wearing a nimbus as before and in a blue tunic and red mantle, strides to the right but pauses to touch the sea below with his wand. Most of the large group of Israelites follow the column of fire across the green ground. They are guided or blessed by the hand extending from an arc in the golden sky. Many preserve the attitudes characteristic of this scene in the Paris Psalter recension (cf. fig. 253, below): a woman holding an infant on her shoulders leads another child on foot whose upturned head faces the spectator; a youth with a mantle about his head looks outward, across the scene of destruction. In the middle of the blue waves below Pharaoh, wearing a pearled stemma, mantle and tunic, is pulled from his chariot by a nude personification. Behind him two Egyptians in conical helmets still ride half-submerged horses while parts of other figures and horses, as well as a helmet and quiver, are scattered among the waves. In the upper margin, the succinct summary μωσῆς βυθίζει φαραῶ τῇ θαλάσσῃ.

Fol. 232r, Headpiece to Ode 1 (fig. 108), 7.2 × 7.7 cm. A rectangular headpiece with a border as in fol. 1v (fig. 100) but with flower petals rather than lobes at its corners surrounds the legend in gold Αἰγυπτίων ὄλεθρος εἰς δραπελὴν κράτος. This is enclosed in a rinceau forming roundels about diverse and richly petalled flowers set against a gold ground. The interstices are filled with leaves and heart-shaped floral motifs. At the centre, immediately above and below the legend, are larger plant forms. Below, the initial Ἀ(σώμεν) surmounted by a cross and entwined with leaves.

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20. BOLOGNA, Biblioteca Universitaria, cod. 2925 (olim 720)

14th C.?

1. Psalter and Odes; Psalter *incipit* fol. 1r; lacks ps. 151; Odes *inc.* fol. 336r.
2. Parchment 368 folios.
4. Black ink with initials in gold or red; medium minuscule.
5. 12.1 × 9.4 cm. (cropped).
6. Before 1797 the manuscript was at the monastery of St. Salvatore at Bologna (fol. 1r: Iste liber est mon.^{ri} s.^t salvatoris d Bon signat/in Inuetario sub num° 51^{ri}); then removed to Paris: stamps of Bib. Nat. on fols. 1r, 368v; in 1815, restored to S. Salvatore; in 1867, it became property of the Italian state and was deposited in its present situation.

Headbands on fols. 1r, 336r; gold pylê to Ps. 77 on fol. 177r (fig. 109).

Fol. 176v, *Moses receives the Law and presents it to the People* (fig. 109), 9.6 × 9.1 cm. Facing the *incipit* of Ps. 77, the much damaged miniature is almost square, its height exceeding its width only because of prolongation of the arc of heaven beyond the frame at upper right. From this, the *manus Dei* places the blue tablets in Moses' covered hands. The prophet is dressed in a much-flaked pink mantle with white highlights over a long blue

tunic. His head and the upper portion of his body are also flaked. His nimbus outlined in red; he stands barefooted beside a dark blue mountain resting on a blood-red foreground. At left he is garbed in blue over a chestnut-coloured tunic. Traces of a group of figures, possibly the Israelites, in the lower left portion of the miniature.

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V. PUNTONI, "Indicis codicum graecorum Bononiensium ab Al. Oliviero compositi supplementum," *Studi italiani di filologia classica* IV, 1896, p. 377 ("s. XIV?").

21. CAMBRIDGE, Mass. Harvard College Library, cod. 3

Ca. 1105

1. Psalter and Odes with prayers etc. Fols 1-7r, Psellos' introduction to the Psalms; fols. 8r, 216r blank; Psalter *incipit* fol. 9r. Odes *inc.* fol. 217r; verses of a monk Gregory on the Last Judgement fol. 232v; prayers fols. 233r - 261v; synaxarion fols. 262r - 279v; troparion fols. 279v - 281v; fols. 282r - 289v Easter tables for 6613-6632 (= A.D. 1105-1124).

2. Parchment, ii (paper) + 289 folios.

3. 21-22 lines per page.

4. Brown ink with red initials; liturgical sigla in red; medium minuscule.

5. 22.8 × 17.8 cm.

6. In 1589 the manuscript belonged to or was borrowed by one Michael Kantakouzenos who "took this psalter in order to learn it" on March 3 of that year (colophon at bottom of fol. IV). On fol. iir notes in a later hand relating to life of another Michael Kantakouzenos who died in 1578 (cf. Nees, "Harvard Psalter," p. 207 note 4). In 1819, bought by Edward Everett of a Greek family in Constantinople; in 1820, presented by him to Harvard.

Fol. 8v, Deësis with king David and a donor (fig. 110), 16.0 × 15.0 cm.

Against a gold background painted over red, Christ stands frontally on a red footstool. Clad in a long magenta tunic under a blue mantle, he raises his right hand in blessing and with his left holds a gold book with a red spine. To his right, and turned in three-quarters towards him, the Virgin wearing a magenta maphorion over a blue tunic. Balancing her to Christ's left, St. John Prodromos in a long yellow tunic beneath an almost entirely flaked, black-flecked mantle. Below the three figures, a common, grey-green ground. There is the slightest suggestion of a nimbus about the Virgin's head. That of David, to the spectator's left, is much better defined: a gold halo partly outlined in red about his head. He wears a gold stemma with prependoulia and a short, grey beard and has a long red divitision with a golf collar and hem, a blue mantle and red boots. David's right arm overlaps the column at left; with his left hand he holds an unscribed scroll. The drawing of the figures is of especially high quality: one notes the very fine folds of the Virgin's and David's tunics, the delicate, almost hair-like thong of

Christ's sandals and the distinct rendering of his toes. Grasping the Lord's right foot is a small figure in proskynesis. The donor seems to wear a cowl but his other vestments are almost entirely rubbed. The group is set between paired columns resting on green bases flecked with blue, with three torus mouldings and green composite capitals likewise accented in blue. The column shafts suggest rose marble speckled with red. Above the capitals, green impost slabs support an epistyle with the same ground of gold over red as in the background to the figures. This is adorned with a blue rinceau with green buds and red flowers, while the outer frame, with green flower petals outlined in red at the corners, is again magenta. Directly about the figures, a blue pediment with a green frame and white crockets. Above the semi-circular tympanum is a blue flower at the centre of a rinceau with green leaves. No inscriptions within the miniature; in the lower margin of the page are traces of a non-scribal legend apparently deliberately abraded.

Fol. 9r, Headpiece to Psalm 1 (fig. 111), 10.1 × 6.6 cm.

The same red-gold ground as on fol. 8v is here covered with a more elaborate blue rinceau to form a lobed pylê to the titulus, *Ψαλτήριον τοῦ δα(υ)δ ἁλλη(λουῖ)α*, written in gold letters with crocket and finial ornament. The rinceau bears blue and green, centripetal leaves while the flowers at the center have red tips. Even more complicated are the four floral motifs at the corners of the pylê and the initial *M*(*ακάριος*) below, decorated with crosses and crockets. A similar elaboration is applied to the *incipits* of the first three verses of the psalm.

Fol. 113r, Headband to Psalm 77 (fig. 112); 10.8 × 3.9 cm. Within a similarly lobed form, decorated with the now familiar blue rinceau bearing red flowers and blue and green leaves, Moses presents the Law to the Israelites. The prophet, standing much taller than his audience against the green ground, is unlimbed and wears a rose-coloured mantle over a long blue tunic. He shows a tablet (?) to the foremost, bearded figure turned in three-quarters and wears a long red himation. Behind the elder, a beardless figure in blue. In the lunette above, a hand emerges from a blue cuff to present the tablet to Moses. The initial *Π*(*ροσέχετε*) rests on crocketed legs supporting a roundel with a bust of Asaph, seen *en face*, with a white beard and blue himation. This is joined to the headband by one of its four lobes consisting of green buds.

Fol. 215v, David and Goliath; David beheads Goliath (fig. 113), 15.3 × 10.5 cm.

Beneath the last six words of Ps. 151, continuing from the recto page, the idiographic psalm is illustrated with two registers contained in a golden border with a blue median line. The same colours are used for the flower petals or the base, the bud-like lobes above and the division between the two zones. In both areas the sky is left unpainted. Above, David in a blue chiton, darker blue hose and tall, gold boots, holds his magenta mantle in his left hand to ward off the spear that Goliath has thrown. His sling, drawn in black outline and still with three stones within it, belies the tilted position of Goliath's head indicating that he has just thrown the stone. Within his gold nimbus both David's hair and the lower portion of his head have flaked. He stands poised against a craggy landscape between a grey-green peak at left

with fine, hair-line rocks and a lower blue hill. A rose-coloured slope leads down to Goliath, clad in a brown helmet and cuirass over a red tunic, magenta trousers and boots like David's. The Philistine, bearing a green shield in his hand and a dark blue scabbard, is of about the same height as his adversary. His facial features are all but entirely lost. The green foreground is dotted with a few red and black shrubs. Below, against uniformly grey-green hills David, dressed as above but now shock-headed, reaches forward with his left hand to grasp Goliath's hair and, with his right, severs the head. Blood courses to the ground on which lies Goliath's spear in front of David and his shield beyond the reach of his outstretched arms. The Philistine falls forward from a kneeling position, his mantle still flying and his helmet in the air above it.

Fol. 216v, *Crossing of the Red Sea* (fig. 114), 15.7 × 10.9 cm. On the reverse of a recto page left blank, the figures of Moses, the Israelites and, below, the drowning Egyptians seem to be imposed over a geometrical scheme consisting of a quadrilobe (cf. fig. 261, below) with four attached roundels. A similar figure is found in the twelfth-century Menologion, Paris, B.N. gr. 1328, fol. 21r, enclosing the death of St. Arsenios and hagiographical portraits. These small roundels contain light green and blue flowers surrounding a red, central flower imposed on a blue ground. The main geometrical figure has a gold border enclosing a red median line. In the upper circle, against the blue-flecked sky, an arc of heaven outlined in brown. Below this, the red column of fire with an apparently transverse member deliberately rubbed. Crossing the lower segment of this circle, Moses stands to the left wearing a gold nimbus, a magenta mantle (displaying the same white, hair-line folds evident in previous miniatures) and a blue tunic. The rod in his right hand traverses a red circle which is evidently a pentimento surviving from the earlier, non-figural decoration of the page. His feet and the lower part of his tunic extend into the lower circle as do the legs of the Israelites. The latter, led by a woman (Miriam?) dressed in a green paenula with a magenta skirt, move right but look back or down at the cataclysm. In the front row of the dense crowd of Israelites at least two carry bundles around their shoulders. Of these the figure nearest the column of fire is a male clad in a green chiton; the paint of his legs has flaked to reveal reddish-brown underdrawing. Beside him a figure with dark brown hair, a magenta bundle on his back but only the underdrawing surviving of his legs. The majority is represented merely by their brown heads. To the left of Moses and to Miriam's right, green ground with wiry shrubs. The lower circle is unevenly divided by the shore line. Two-thirds of it is occupied by a matte blue sea with horizontal white lines representing waves. This portion is in worse state than the rest of the miniature but Pharaoh in his chariot may be made out to the left while, just right of centre, a nude personification rises to pull him down into the depths. No inscriptions.

Fol. 217r, Headband to Ode 1 (fig. 115), 11.1 × 1.9 cm. Occupying the tympanum at the centre of the lobed band, the bust of Moses, without nimbus, in a blue tunic and a magenta mantle over his left shoulder. To either side, blue chevrons containing alternating red and magenta flowers set against a golden ground. The title of the Ode below is in gold, as is the elaborate initial Λ (σωμεν) with crockets and a leafy finial.

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22. FLORENCE, Bib. Medicea-Laurenziana cod. Plut. 6.36

Late 12th C.

1. Gospels, Praxapostolos, Epistles, Psalter and Odes : Canon tables, fols. 1r-4v; Matthew *incipit* fol. 6r; Psalter *inc.* fol. 275r; Odes *inc.* fol. 349r.
2. Parchment vi + 359 folios (356 numbered in a 17th C. hand, to which must be added fols. 86 *bis*, 230 *bis*, 230 *bis* and 308 *bis*). Fols. 180 *bis* and 334 *bis* are paper.
3. 33 lines per page.
4. Black ink, red initials, tituli and liturgical sigla; psalm numbers in red and gold; medium minuscule.
5. 18.6 × 13.2 cm.
6. The death of Ioannes Vladislav, the (Wallachian) voivode, on 22 August 1456, is recorded on fol. 5r. Ca. 1790 the manuscript was brought from Constantinople by Iuvenalis Goan and presented by him to the Bib. Laurenziana on 16 June 1794.

- Fol. 5v, Evangelist Matthew.
- Fol. 6r, Headpiece with bust of Christ Emmanuel.
- Fol. 44v, Evangelist Mark.
- Fol. 45r, Headpiece with bust of Christ.
- Fol. 71v, Evangelist Luke.
- Fol. 72r, Bust of Christ.
- Fol. 113v, Evangelist John.
- Fol. 114r, Bust of Christ Emmanuel.
- Fol. 146r, Headpiece with Luke and Theophilus.
- Fol. 178r, Bust of St. James.
- Fol. 187r, Bust of St. John.

Fol. 275r, *David the Musician* (fig. 116), 8.6 × 9.0 cm. The headpiece to Ps. 1 has a double frame enclosing blue stair-step ornament and a broader, inner border containing trefoils with inverted hearts at its sides and roundels at the corners; partially flaked flower-petals at the outer corner. The stair-step motif is repeated as the frame of both the inner square and the medallion that it encloses. Within the latter, and against a gold background, David, wearing a double-outline nimbus plays a golden, rectangular harp. Small portions of paint are

lost from his neck, right hand and at several places over his legs. He wears a short, pale blue chiton with a red chlamys around his shoulders, dark blue hose and gold boots. The chiton has two red clavi on the right arm and above the hem. No rock is evident: he seems to sit on the green ground between an ochre hill to the left and a rose-coloured hill at right. On either side of his halo the legend δ προφήτης (monogram) $\delta\alpha(\upsilon)\delta$; below, the titulus in gold over red $\Psiαλτήριον \tauερπνὸν εἰς \theta(ε\delta)\nu \mu\acute{\epsilon}\lambda\omicron\varsigma$. The initial $M(\alpha\acute{\kappa}\alpha\rho\iota\omicron\varsigma)$ consists of a red, double tendril with knotted uprights and a floral device at the centre.

Fol. 312r, *Moses teaching the Israelites* (fig. 117), 9.3 × 7.7 cm.

Within a single frame bearing vestigial petals at the corners, Moses is turned in three-quarters towards a large group of Israelites who occupy almost the entire right of the picture. The features of his face are strongly lined, his mouth very small and the cheeks touched with rouge spots. He wears a rose-coloured mantle over a long blue tunic with clavi on the sleeve and sandals. With his right hand he gestures towards his audience while holding an open scroll with six lines of meaningless letters in his left. His drapery is marked by a reduplicated tear-drop form on his right arm and a spherical triangle at the hip. His tunic has flaked at lower left. Above the space between Moses and the Israelites, a segment of heaven in several tones of blue is suspended from the frame. Below this, against the gold background, a low golden building with a framed window, a semi-circular portal and a cornice decorated with a blue, stair-step pattern. Before this, dark green shrubs with red and white blossoms grow in the green ground. The four Israelites in the front row wear, from the left respectively, red, green, red and brown mantles with blue, red, blue and rose cowls over long tunics that are pale blue, rose, light green and again pale blue. They all have gold hems beneath which emerge tiny, black-shod feet. In the second row three faces are visible including a woman at right. In all, some nineteen figures can be distinguished forming a dense, almost entirely frontal cluster into which variety is introduced only by the differing carriage of their hands and the diverse pastel hues of their garments.

Fol. 347r, *David and Goliath; David beheads Goliath* (fig. 118), 4.6 × 8.5 cm.; 3.9 × 8.9 cm.

Against the familiar gold background and wearing the customary nimbus with a double, red outline, David stands before a grey-green rocky massif. He is dressed in a light brown tunic, blue hose, silver boots and a red mantle over his left arm. The sling hangs from his lowered left hand. He faces Goliath across the abraded, blue-green ground. The Philistine wears a helmet and light blue armour over his red long-sleeved tunic, blue hose and black boots. He raises a spear, now almost entirely lost, above the frame of the picture, in his right hand; he holds a red and white buckler, with a central boss, in the other. Goliath stands against a gold outcrop of rock with shrubbery at its foot, much as in fol. 312r (fig. 117). The sides of this upper miniature are much flaked, especially the blue vertical border to the left of David and its pink counterpart to the giant's right. The picture is framed with a red outline below which is the title and description in red ink, $\omicron\upsilon\tau\omicron\varsigma(\varsigma) \delta \psiαλμ(ος) \iota\delta\iota\omicron\gamma\omicron\alpha(\phi\omicron\varsigma) \tau\omicron\upsilon \delta\alpha(\upsilon)\delta \kappaα\iota \xi\acute{\epsilon}\omega \tau\omicron\upsilon \acute{\alpha}\rho\iota\thetaμ(ου) \delta\tau\epsilon \acute{\epsilon}\mu\omicron\nu\omicron\mu\acute{\alpha}\chi\eta\tau\epsilon \pi\rho\acute{\omicron}\varsigma \tau\omicron\nu \gamma\omicron\lambda\iota\alpha\theta$.

The smaller picture below the text of the psalm has the protagonists clad as above. David straddles the back of the outstretched Goliath while raising the giant's head with his left hand. The sword in David's right hand is virtually lost but drops of blood falling to the ground testify to its effectiveness. The hill to the left of the miniature is brown, with a shrub below it as before; that to the right is pink but almost completely flaked. The outlines of Goliath's feet thus appear against almost bare parchment. The Philistine's buckler appears to float in the valley above his prostrate body. The vertical borders of this miniature are pink at left, blue at right, while the whole is, as above, framed in red with vestigial petal-ornament at the corners.

Fol. 348v, *Crossing of the Red Sea* (fig. 119), 13.1 × 8.9 cm. Facing the first Ode, a full-page picture dominated by a many-toned blue arc suspended from the upper red border. Directly below this, the gigantic figure of Moses strides to the left while looking back at the band of Israelites who follow him. Their feet are covered by the "wall" of blue, semi-circular water upon which he plants his thick, brown staff. In his left hand, covered by his rose himation, he holds a scroll unfurled to reveal three lines of imitation text, alternately red and blue, as in the Teaching miniature (fig. 117). Moses' tunic is decorated with very fine, linear folds which deepen in colour towards the gathering about his waist. His right arm is adorned with at least two pairs of clavi while his left leg carries a double zig-zag design. The sea below this powerful figure is badly flaked particularly towards the bottom of the miniature; often only indistinct, brown underdrawing is preserved. From this can be made out the figure of Pharaoh, erect and facing right, slightly to the right of centre. Scattered patches of red among the blue sea to the left and the brown underdrawing at right suggest the mantles and helmets of the Egyptians. To the left of Moses' staff the legend, δ προφήτης (monogram) $\mu\omicron\upsilon\sigma\eta\varsigma$; above the heads of the Israelites, $\text{H } \delta\iota\acute{\alpha}\beta\alpha\sigma\iota\varsigma$.

Fol. 349r, *Moses and three Hebrew Women* (fig. 120), 7.9 × 9.1 cm.

The headpiece to the first Ode has Moses, nimbed and clad as in the previous miniature, turned in three-quarters with his hands raised towards a blue arc of heaven at upper left. The paint of his face has darkened through chemical reaction. To his left, the legend δ προφήτης (monogram) $\mu\omicron\upsilon\sigma\eta\varsigma$. Immediately to his right, three dark-haired women in long tunics—from the left, red, rose and blue—with gold collar-pieces and hems with vermiculated ornament. Their hands are raised and all appear to move rhythmically to the left even while the first woman looks towards her companions. Behind all four figures is a low blue band (the sea?) running across the picture but this, like the dark green on which they stand, is much flaked. At either side, vertical bands of pink, stair-step ornament within the usual red frame.

Fol. 350r, *Moses* (fig. 121), 6.8 × 5.3 cm.

In the upper left corner of the page on which the Deuteronomy Ode starts, Moses stands facing right with his left arm raised towards a small, flaked blue arc. His head, surrounded with a nimbus here defined by a single red line, has similarly lost much paint. He wears the customary clothing but his left arm is more clearly separated into overlapping cells than in

any other miniature; so, too, the drapery over his right hip and especially over his legs shows unusual agitation. He stands with legs apart on the grey-green ground, with the familiar shrubbery, before a low wall consisting of two courses of masonry with pronounced pointing; on the wall a red epistyle decorated with stair-step ornament. At upper left he is identified by inscription as in fol. 349r.

Fol. 351v, Hannah (fig. 122), 6.0 × 4.8 cm.

The vertical miniature occupies the lower left half of the page and is framed, as usual, in red. The prophetess stands full-length in the centre of the picture dressed in a purple paenula over a long brown tunic, her right arm raised towards a many-toned blue arc at upper right. In her left hand, a scroll bearing the *incipit* of her Ode. She prays before a low blue wall with a red cornice as in the previous miniature. Before the wall, green ground with the familiar shrubs and, behind it, a pink and blue structure with a tall drum and pyramidal cupola. The paint of much of the architecture and part of her rotulus has flaked. To the left of her nimbus, with a double red outline, the legend ἡ προφήτης (monogram) ἄννα.

Fol. 352r, Habakkuk (fig. 123), 4.7 × 4.9 cm.

To the left of the fourth Ode, at the bottom of the page, a half-length figure of the prophet. His wavy hair falls on to his shoulders across the single red line defining his nimbus. He wears a short beard but his face and hands have been in part repainted. Habakkuk is shown turned three-quarters right with his left hand raised towards the arc common to these miniatures. Like Moses in earlier miniatures, he wears a blue tunic with two red clavi and a rose-coloured himation. In his right hand he holds a scroll with the opening words of his Ode—κ(ύρι)ε εἰσακήκοα—abbreviated. Below this first line the rotulus, like his body, is truncated by the miniature's red frame. Behind him a low arcaded structure with a pink cornice and, behind this, a two-storey structure, a blue, red and rose tower with a pyramidal roof. Against the gold background, the legend ὁ προφήτης (monogram) ἁμβακούμ.

Fol. 353r, Isaiah (fig. 124), 6.0 × 5.0 cm.

Occupying half the width of the page and set in its middle, the miniature accompanying Isaiah's Ode has the prophet standing full-length in right profile in the pose familiar from previous miniatures. So, too, his himation and tunic are coloured as are Habakkuk's. Portions of his face, the scroll bearing the Ode's *incipit* and the wall at lower left are rubbed. The latter has three courses of grey masonry and the customary red cornice; the serpentine, dark green ground on which he stands is dotted with the usual shrubs. Behind the wall, at far left, a red, two-storey structure with a blue portal, a pitched roof and gable. Against the thinly painted gold background, between the building and the figure, the legend ὁ προφήτης (monogram) ἡσαιάς.

Fol. 353v, Jonah (fig. 125), 5.7 × 5.0 cm.

Beside the *incipit* of the Ode, an almost square miniature situated just below the centre of the page. Jonah, with white hair and a dark beard, and dressed in a blue tunic and mantle, rises from the maw of the winged sea-monster. His hands—darkened like his face by chemical reaction—are lifted towards the customary arc in the upper right corner of the miniature. Much of his tunic has lost colour but the lower half

of the picture has suffered even more: little but the brown drawing under the pink hide of the creature survives and the blue of the sea on which it is imposed is preserved only above its left forepaw. To the left of Jonah's nimbus, outlined in red, the legend ὁ προφήτης ἰωνᾶς in the same colour.

Fol. 354r, The Three Hebrews in the furnace (fig. 126), 6.5 × 9.5 cm.

Extending the width of the page above the *incipit* of their Ode, the Three Hebrews display familiar attitudes—the flanking figures turned in three-quarters with raised hands, the central figure disposed *en face* in the orans position. The latter wears a red lacerna over a blue tunic. The youth to his right has a blue lacerna over red, while the Hebrew to the spectator's right has a brown lacerna over a pink tunic. Behind the central figure, an angel with much-flaked face and lowered wings touches the (mitred?) heads of the other two. The heavenly creature wears a blue tunic under a rose-coloured mantle and all four figures have haloes circumscribed with a single red line. The angel's black hair and a segment of his nimbus break the upper, red frame of the border. Differentiating this image from many others is, first, the bent and raised right leg of the angel, a feature emphasized by the diverse cells of drapery over his leg. Secondly, no flames are visible about the Hebrews although these are evident, despite paint loss, through the round-headed ports of the furnace. These pierce three courses of rose-coloured masonry supporting a heavy cornice. On either side of the angel's wings, the legend οἱ ἅγιοι τρεῖς παῖδες. The stair-step ornament of the vertical borders is almost entirely abraded.

Fol. 356r, The Virgin (fig. 127), 5.1 × 3.6 cm.

Within the usual red frame and against a much discoloured gold background, the Virgin stands full-length, turned in three-quarters towards an all but entirely flaked arc at upper right. Her face and tunic have suffered similarly but her purple maphorion, with a hem delicately marked with gold hairlines, is intact save about her head and neck. Of the wall behind her only the rose-coloured stair-steps of the cornice are preserved in part, while the ground on which she stands is now suggested only by a few flecks of green. Traces of a red inscription to the left of her single nimbus.

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CANART, "Ecritures livresques", p. 71.

23. ISTANBUL, Topkapı Sarayı, cod. 13

Second half of 12th C.

1. Psalter and Odes with commentaries : Exegesis fol. 2r; Psalter *incipit* fol. 8v; Odes *inc.* fol. 265v.

2. Thin parchment, 281 folios; manuscript badly rotted by damp at top of spine.

3. 46 lines per page.

4. Psalm text, numbers, initials and tituli in red ink; commentaries in black; small minuscule, pendant from the ruling.

5. 34.2 × 23.7 cm.

6. Before 1592 probably part of the *Libreria Comune* in the Seraglio, described by Dominico Yerushalmi, physician to Mohammed III. For Dominico, see E. Jacobs, *Untersuchungen zur Geschichte der Bibliothek im Serai zu Konstantinopel* [= *Sitzungsberichte der Heidelberger Akad. der Wissenschaften*, philos.-hist. Kl., no. 24], 1919, pp. 52-82 and, on the *Libreria Comune* and its manuscripts, pp. 63-74).

Fol. 2r, David and musicians (fig. 128), 10.6 × 15.2 cm.

The headpiece to the proimion of the commentaries has David at its centre, clad in a blue tunic, purple hose with double rows of pearls, brown boots and a red mantle around his shoulders and over his left arm on which he supports his instrument. This is rectangular, grey in colour with golden corners, and strung with strings of different colours. He sits on a backless throne with turned legs and a long blue cushion with golden ends. His feet rest on a purple, kidney-shaped footstool edged in gold. In front a low, buff-coloured wall and against a bright metallic background three other musicians, beardless and unlimbed like David. To the far left, a figure in a long green tunic with purple collar and deep hem plays a red flute. Beside him another in purple with a blue collar, plays a goose-necked, lute-like instrument. To David's left, a cymbalist, turned away from David but looking back at him, wears a long blue tunic heightened with white highlights and a purple mantle. His instruments are golden in colour with red perimeters. All drapery, particularly that of the figure on the right, is characterized by sharp, crackling folds. The pictures in this book, like those of Florence, Bib. Laurenziana 6.36 (no. 22), are framed in red but here the vertical borders are filled with crow's-foot ornament, a spikier form of the stair-step in the Florence manuscript. To the left, the ornament is blue on a dark blue ground; to the right, dark purple on a lighter ground of the same colour. Below, the titulus Προοίμιον τῆς ἐξηγήσεως τῆς βίβλου τῶν ψαλ(μῶν) and above the miniature, in the same red ink ...βῆνου †.

Fol. 104v, Rebuke and Penitence of David (fig. 129), 9.1 × 10.3 cm.

At the upper right corner of the page containing the *incipit* of Ps. 50, the miniature is enclosed by the narrow, red frame and

vertical borders of the same colours as on fol. 2r. David here wears the same costume but with the addition of a golden crown with pearled prependoulia. He gestures with an open right hand towards Nathan and, with his left, holds the end of his mantle. In the background a buff building with a blue, dentillated cornice and a blue-green, gabled structure. From a many-toned blue arc suspended from the upper frame, a hand emerges holding a red spear, its white tip directed towards the enthroned king. No inscription.

Fol. 155v, Moses teaching the Israelites (fig. 130), 9.4 × 9.6 cm.

To the left of Ps. 77 a miniature framed as before but with the addition of a red cross or pellet at the centre of each of the crow's-foot ornaments. Against the metallic gold background, a buff building with vertical windows beneath a continuous shell-like moulding and a blue cornice with herring-bone decoration. Moses, standing full-length and proportionally very broad at the hip, gestures with his right hand towards the group of Israelites and, like Nathan in the previous miniature, holds a scroll with a simulated inscription in his left. He has a nimbus indicated by a red outline, black hair and a face that is strongly modelled especially at the cheek and jaw-line. The magenta himation over his blue tunic graduates into white. Like the Israelites, his hands and feet are minute in comparison with the length and girth of his body. The most prominent member of his audience wears a blue tunic with a broad purple hem, a red mantle and a green hood. Behind him, another in a green tunic with a blue hood. Both of their heads, drawn in profile, are heavily bearded and both gesticulate in response to Moses. The group contains at least four Israelites although the shoes of only the foremost two are visible on the grey-blue ground. No inscription.

Fol. 265v, Two Hebrew Women dancing (fig. 131), 6.2 × 8.1 cm.

Situated in the middle of the page, on its right half directly above the first Ode, two women, rendered *en face* and in motion, stand with hands joined beneath their long, pendant sleeves. The figure to the left wears a long blue gown, shot with white, and a purple collar-piece and hem. Her partner is clad in purple with a double band on her right arm. Both have dark blue boots. The outer hand of each figure is raised, with palms open, so that their sleeves fall to reveal their forearms. While the face of the woman in blue is entirely flaked, that of the other seems alert and listening. They move against the customary gold "sky", set above a grey-green building with round-headed portals and a band of large, bicoloured herring-bone ornament beneath the cornice. The ground beneath is, as usual, grey-green. The crow's-feet to the left are magenta, to the right blue. No inscription.

Fol. 271r, Hannah (fig. 132), 5.0 × 5.8 cm.

Between crow's-feet that are blue at left and magenta at right, the half-length figure of Hannah is set at middle right of the page. Her nimbus, outlined in red, crosses the red frame of this tiny picture. She wears a dark grey, partially flaked paenula which casts a shadow about her head; her right cheek is modelled with a strong shadow. Her raised right hand permits us to see the sleeves of her blue tunic while she holds a rolled scroll in her left hand. The prophetess' head is raised and her eyes look towards a blue arc at upper right. Behind

her, an abraded building which retains, however, its blue, dentillated cornice. No inscription. The fourth Ode starts on fol. 272r : unusually, this manuscript contains no miniature of Habakkuk.

Fol. 275r, Isaiah (fig. 133), 5.0 × 5.8 cm.

The half-length figure of Isaiah dominates a miniature in the upper right corner of the page. The prophet, nimbed and long-haired, is distinguished by large red lips, almost startlingly bright in the midst of his white beard. He wears a blue tunic under a magenta himation from the sling of which emerges his right hand. In his left he has a furled scroll held obliquely against the thick folds of drapery enclosing his forearm. The prominent cheek-bone, nose and eyes directed towards his left, direct attention to the two-storied, grey-green structure at the right of the picture. Its upper floor is pierced by a tall window-slit and crowned by a cornice and string-course; below a similar band of decoration is a storey decorated with concentric lozenges. The effect of the portrait is one of concentrated attention, heightened by the demonstrative gesture of his right hand and the taut, oblique angles of the drapery over this arm. The crow's-feet at left are magenta, at right blue. No inscription.

Fol. 276v, Jonah (fig. 134), 6.4 × 5.7 cm.

The miniature, slightly below the middle right of the page on which Jonah's Ode begins, has a picture of the prophet rather than the customary scene of his release from the sea-monster. Jonah is shown cut off at the waist by the red frame while on either side is the familiar crow's-foot border. He is clad in a blue himation over a magenta tunic and, in his right hand—in a manner almost identical to that of Isaiah (fig. 133)—, holds a white scroll bound with red cords. While his body is rendered frontally, his nimbed head and eyes are averted. Both his tunic and his face have flaked to reveal brown underdrawing. Behind him an abraded blue wall; its cornice, level with his shoulders is similarly prepared in brown. No inscription.

Fol. 277v, The Three Hebrews in the furnace (fig. 135), 6.0 × 7.7 cm.

In upper right quarter of the page, the picture illustrating the Prayer of the Three Children lacks the crow's-foot border of the other miniatures. Against the gold ground, with a nimbus traversing the upper red frame, the dark brown wings of the angel are outspread over the Hebrews. Both the white and purple pinions and the tips of the wings pass beyond the confines of the red frame. The angel's head is inclined to the left but his eyes regard the spectator in a way that the central, frontally-disposed youth does not. The angel wears a blue tunic under a magenta mantle. Two of his charges, instead of the customary lacernae, wear tunics of the same colour with dark brown collar-pieces (flanking figures) while the central youth is in light green with a magenta collar. The Hebrews stand in the attitudes traditional for this scene but an unusual impression of depth is conveyed both by the haloes of the lateral figures passing in front of the angel's wings and by the fiery trough in which they stand. Other flames emerge from three round-headed ports at the front of the furnace which is also pierced by two square openings. No inscription.

Fol. 279v, The Virgin (fig. 136), 5.6 × 6.0 cm.

The half-length figure of the Mother of God almost fills the small miniature in the upper right corner of the page. She turns in three-quarters, her head and hands raised towards a many-toned blue arc containing pellets disposed in the form of a cross. Across the edge of this arc a rubbed inscription (οὐρανός?) while to the left of her nimbus the beginning of the sigla Μ(ΡΘΥ). She wears a loosely-fitting purple maphorion, on the hood of which the cruciform arrangement is repeated, over a blue tunic with tight sleeves. The rotundity of her face is emphasized with shadows as is the form of her hands. Behind her, rising from the blue-green ground, a two-storey structure on which the architectural ornament of the Isaiah miniature (fig. 133) is inverted. As usual, the background is gold and the crow's-feet to left and right are blue and magenta respectively.

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24. JERUSALEM, Greek Patriarchate, cod. Stavrou 88

Second half of 12th C.

1. Psalter and Odes : Psalter *incipit* fol. 1r; Odes *inc.* fol. 56r.
2. Parchment, 59 folios + vii (paper). Worm holes throughout.
3. 40 lines per page.
4. Black ink with gold and magenta initials and tituli; red periods after each verse; very small minuscule.
5. 20.8 × 15.8 cm.
6. Formerly in the monastery of St. Sabas near Jerusalem.

Fol. 1r, Headpiece with bust of Christ (fig. 137), 9.7 × 10.3 cm.

The headpiece to Ps. 1 evokes that in several manuscripts of the "Family 2400". Its central medallion with a bust of Christ—here with a red circle around the brown cross-nimbus—within nearly square, blue borders filled with stair-step ornament recalls Berlin, Staatsbib. cod. gr. oct. 13 (fig. 89). Its red initial Μ(ακάριος) is closer to that in Florence, Bib. Laur. cod. Plut. 6.36 (fig. 116), while the bird perched on the flower at the base of the frame finds a coarse echo in Athens, Benaki Mus. cod. 34.3 (fig. 340). A further pair of confronted birds, drawn in red outline with a vase between them, rests on the upper frame. At the centre Christ wears a brown pallium over a blue tunic which, along with the scroll that he holds in his right hand, is considerably abraded. The gold background of the medallion, repeated in the surrounding compartments is much-flaked, but sufficient paint remains to perceive the original scheme of red, green and blue leaves enclosed in heart-shaped tendrils above and below the Lord and growing on rinceaux at either side of him. In the corner compartments four similar heart-shaped leaves are disposed obliquely so as to form a larger "flower." Below the head, the titulus in red + Ψαλτήριον τερπνὸν εἰς Θεὸν μέλος.

Fol. 56r, Moses and the Israelites approaching the Red Sea (fig. 138), 6.0 × 10.4 cm.

The headpiece to the Exodus Ode has lost so much paint that many of its details are indistinguishable. Moses nimbed and dressed in a red himation over a blue tunic raises a red, crook-like wand over the sea which rises to the upper right corner of the miniature. In contrast to his inclined figure, at least seven Israelites stand erect and many of them apparently *en face* behind him. The foremost, a bearded (?) male wearing a magenta mantle and a cowl raises his hand palm outwards towards the spectator. Other figures in the group wear magenta or red but, save at bottom left where they stand on golden, sandy (?) ground, their forms are largely indicated by the pink underdrawing. The lighter gold of the background has no trace of an inscription. Below, the initial Ἄ(σώμεν) composed of leafy tendrils drawn in red outline.

Fol. 56v, Moses (fig. 139), 5.5 × 4.4 cm.

Almost the only colour left in this miniature, situated below the centre left of the page, is its red frame. Otherwise, the pink underdrawing enables us to make out Moses nimbed and clad as in fol. 56r, his right hand raised to an arc in the upper right corner. He stands between two hills against the flaked, gold background. No inscription is preserved.

Fol. 57r, Hannah (fig. 140), 5.9 × 4.8 cm.

Near the upper left corner of the page, Hannah stands turned in three-quarters with her hands raised to an arc at upper right. She is nimbed and wears a green paenula over a long gold tunic; her red shoes are barely preserved between four symmetrically disposed shrubs on the grey-green ground. Behind her a low blue wall with a heavy red cornice. At left a tall blue structure with a red gabled roof; at right a pink, two-storey (?) building with a red cornice. Between her nimbus and the arc, flaked as is every other aspect of the picture, the legend ἀννης (*sic*); to the left of her halo possibly the monogram προφήτης.

Fol. 57v, Habakkuk (fig. 141), 5.9 × 4.7 cm.

A tiny miniature with the customary narrow, red frame, situated in the upper left portion of the page. The prophet, nimbed and dressed in a blue himation over a tunic of which only the pink underdrawing is preserved, faces front with his right arm raised. In his left hand, like his face dark brown in hue, he holds a scroll open to the *incipit* of the Ode. Behind him, a dark, golden wall with a blue cornice and at its left and right ends, respectively, a pink two-storey building with a red cornice and a similar structure with a blue cornice. On either side of his nimbus, traces of the presumably identifying legend.

Fol. 59r, The Three Hebrews in the furnace (fig. 142), 5.9 × 10.1 cm.

The headpiece is in no better condition than any other miniature in the Psalter. The only extensive area of colour is a broad band of red denoting the fire within which the three youths stand in the usual attitudes. While the magenta lacerna of the figure to the left is still preserved, his companions and the furnace survive primarily in the pink underdrawing. The angel behind the central Hebrew retains traces of blue on the right sides of his mantle; his wings are a deeper shade of the same colour with red underfeathers. All three figures are nimbed in red outline, that of the angel traversed by the frame of the picture. Below its right corner a large hole in the page and, above the frame, the remains of a later, cursive inscription ...γ... παῖ(δες) μι(ι)χ(αήλ) ἐν τη(ν) κάμιν(ον).

Fol. 59v, The Virgin (fig. 143), 5.6 × 4.5 cm.

In the upper left corner of the page, the Virgin, the blue of her maphorion evident only fragmentarily around the head and below the knees. Behind her a lower, deep golden wall with a red cornice. At left, traces of a blue building with a red cornice and, at right, a structure preserved only in its pink underdrawing. Above this, the flaked arc towards which she turns is defined in blue. Against the light gold background, vestiges of the sigla ΜΗΡ Θ(Υ) on either side of her nimbus. A hole at left below the bottom, red frame.

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25. JERUSALEM, Greek Patriarchate, cod. Taphou 51

Second half of 13th C.

1. Psalter and Odes: Psalter *incipit* fol. 1r; Odes *inc.* fol. 322r.
2. Parchment, i (paper) + 356 folios; fol. 108r blank.
3. 17 lines per page.
4. Gold ink, gold initials (zoomorphic at fols. 1r, 34r, 36v, 50v, 54v, 90v and 118v) and liturgical sigla; medium minuscule.
5. 19.6 × 14.0 cm.
6. A leaf from this MS is now in Leningrad, Public Library, cod. gr. 274, for which see no. 28, below.

Fol. 1r, Headpiece to Ps. 1 (fig. 144), 6.6 × 8.3 cm.

The double frame is filled with polychrome quatrefoils and has furled flower-petals at its upper corners. At the lower corners these have opened to form tree-like flowers supporting a bird (abraded at right) and pendant roots. Above the frame, hares rampant on either side of a fountain. Within the carpet headpiece, blue heart-shaped and amygdaloid tendrils. The initial Μ(ακάριος) is composed of a pair of knotted tendrils between which a fox (?) stands on its hind legs, head raised towards the tails of two other such creatures whose hind legs form the "lintel" of the initial.

Fol. 108v, *Rebuke and Penitence of David* (fig. 145), 14.2 × 10.0 cm.

Facing Ps. 50, the miniature occupies the full page and is set within a broad frame. The outer and inner portions of this are filled with red and green ropework respectively, while the central section has green, red and white flowers on a black ground. At left this is partially overlapped by the seat of David's gold backless throne (cf. fig. 252, below). The king sits on a cushion, his red, pearly boots resting on the gold footstool before him. He raises his right hand to his brow, encircled with a red and gold stemma. He is dressed in a harsh blue mantle over a grey-green tunic with golden cuff and arm-bands. Before the king, Nathan in a purple himation, shot with white highlights, over a blue tunic. The prophet raises his right arm, while his left is buried in his mantle. Nathan's right foot and sandal are visible but the lower part of his left leg is concealed (as it is not in the miniature in Paris, Bib. Nat. cod. 139) by the back of the prostrate king. David, clad as at left, assumes a less compact position than in the exemplar in Paris, his head raised and his arms more fully extended. He kneels on the grey-green ground facing right. Behind him, a lectern of the same colour but with an arched, ochre front. On its scrolled analogion the personification of Penitence rests her bare right arm. She wears a dark green, sleeveless tunic and a red mantle over her right shoulder. To her right, a square patch of the same harsh blue as David's mantle. This colour recurs between the angel at upper left and the red, knotted velum suspended from the tower behind Nathan. This tall, grey structure has a projecting coffered roof, a cornice and string-course with a window-slit between them. The angel's right wing is blue, heightened with red; his left wing dark brown. The chest, neck and right shoulder of this figure are rubbed. The angel, his legs hidden behind a wall, wears a grey-green mantle over

a blue tunic and, with both hands, holds a red spear with a silver tip above David's halo. All figures in the miniature have plain gold nimbi. Behind Metanoia, a tree with grey branches and green leaves set against a light blue sky with patches of darker blue. No inscriptions.

Fol. 109r, Headpiece to Ps. 50, 8.2 × 3.3 cm.

The rectangular headpiece is filled with brilliant blue and green flowers. Above, fox-like creatures, each with one raised forepaw, flank a fountain. A blue and green flower petal on either side of the lower frame. Below, the initial Ξ(έλησον) consists of a blue-winged bird with a green body and red claws, a spotted, gold hare with red tongue and a spotted gold dog.

Fol. 170r, Headpiece to Ps. 77 (fig. 146), 6.7 × 8.3 cm.

Within the frame brilliant tripartite flowers—red, blue and green—grow from blue tendrils against a gold background. Above, two green birds with red necks, beaks and claws on either side of a blue and green fountain. The initial Π(ροσέχετε) is formed by a blue griffin with green forelegs standing on two tree-stumps.

Fol. 322r, Headpiece to Ode 1 (fig. 147), 7.5 × 8.2 cm.

A flower-filled rectangle as on fol. 170r. Above the frame, mauve-winged, partridge-like birds on either side of a fountain in the form of a chalice. Below, the initial Α(σώμεν) is composed of a brown fox holding a spotted, cat-like creature by the neck.

Fol. 356v.

Within a crude red frame, traces of a full-page but later miniature. All that is left is a patch of drapery below and three male heads with gold crowns at upper left. One of these has a moustache and the facial features of all three are painted in black.

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26. JERUSALEM, Greek Patriarchate, cod. Taphou 55

Late 12th or early 13th C.

1. Psalter and Odes: Psalter *incipit*, fol. 1r; Odes *inc.*, fol. 240r.
2. Thick white, occasionally yellow, parchment; 266 folios.
3. 18-19 lines per page.
4. Black ink with red psalm numbers and non-scribal liturgical sigla; tituli and line initials in magenta; occasional glosses in brown ink. Ruling type: Leroy 10D1, so deeply scored that some pages have cracked along the horizontals; neat medium minuscule, pendant from ruling; script much abraded *passim*. Tears in fol. 25 and 86 are repaired with green and white thread respectively.
5. 18.7 × 14.5 cm. Thick boards covered with blind-stamped, brown leather.

Fol. 1r, Headpiece to Ps. 1.

A gold rectangle containing five rinceaux outlined in magenta. Much blue paint lost from the leaves and flower petals, revealing magenta underdrawing. The central, lobed cross is painted blue with surrounding leaves in magenta.

Fol. 122r, Headband to Ps. 77.

A rectangle defined by a double gold frame containing gold rinceaux. Flower-petals at the corners.

Fol. 240r, Headband to Ode 1.

A narrow double rectangle, the inner band painted gold and outlined in magenta.

Fol. 249v, Habakkuk (fig. 148), diameter 5.0 cm.

At the bottom of the page facing the prophet's Ode and within a red roundel filled with black ropework, the half-length figure raises a flaked right hand. In his left, held high, an uninscribed scroll. His nimbus is a double circle inscribed in red against the gold background. He has a short, black beard and long black hair falling on to his shoulders. Habakkuk wears a magenta himation with white hair-line folds over a blue tunic, the right shoulder of which has lost its paint. A similar loss of all but the magenta underpaint gives to the face a possibly unintended intensity of expression. Above the roundel, to the left, the legend δ προφήτης (monogram) and to the right $\alpha\mu\beta\alpha\kappa\omicron\upsilon\mu$. Vertically, at the right edge of the text column, δ δίκ(αιο)ς κ...

Fol. 252v, Isaiah (fig. 149), diameter 5.5 cm.

Within a frame similar to Habakkuk's, the half-length figure of Isaiah, nimbed in red, with long olive-coloured hair and clad in a olive-green himation over a magenta tunic with two black clavi. He inclines towards a matte blue arc in the upper left segment of the roundel. He gesticulates with his right hand while holding high a long, ruled scroll in his left. His face, scroll and the arc of heaven have all flaked. The miniature functions as a headpiece to the Ode. Above the roundel the

legend, δ προφήτης (monogram) ἡκαιας against the gold ground.

Fol. 253r, Jonah (fig. 150), diameter 5.1 cm.

Between the end of Isaiah's Ode and the *incipit* of his prayer, a half-length Jonah, turned three-quarters right with his hands raised. He is nimbed and clad as the other prophets but paint has flaked from his blue tunic and beard. His mantle is painted a dark magenta with white hair-line folds. Jonah's physiognomy, preserved in the magenta underdrawing, is remarkable for the line connecting the eyes, a feature found in manuscripts of the "Family 2400." He is set within the familiar roundel, here painted with midnight-blue ropework against the gold ground. Above it, on either side, the legend δ προφήτης ἰωναν in faded black.

Fol. 254r, The Three Hebrews in the furnace (fig. 151), 10.0 × 7.6 cm.

Occupying almost the lower half of the page facing the Ode of the Three Children, a rectangular miniature within a double red frame. Outside of this, a dark blue frame, ca. 1/2 cm. wide but fully preserved only to the left of the angel's nimbus. The roundel of the miniature proper is gold. The miniature has flaked so that few details of the Hebrews within the semi-circular, magenta arc of the furnace are evident. All wear blue lacernae over red (?) tunics. Centrally, above its perimeter, the angel with raised brown wings and a halo, outlined in red, that traverses the frame. His head is almost entirely lost but his garment would appear to have been gold. The front of the furnace is voided with three large, round-headed ports through which red flames are visible. In the spandrels between these, trefoil motifs, outlined in white as in Berlin, Staatsbib. cod. gr. oct. 13 (fig. 96) and cognate manuscripts. Below the miniature, the non-scribal, black legend $\omicron\iota$ τρεῖς παιδαις καὶ μιχ(αήλ) δ ἀρχάγγ(ελος).

Fol. 260r, Hodôgêtria adored by the monk Matthew (fig. 152), 12.6 × 9.5 cm.

Occupying three-fourths of the page above the *incipit* of the Magnificat, the Virgin stands with the Child on her left arm within a double red border, its inner frame filled with gold ropework on the dark blue ground. Beyond this, traces of a thick, red frame. She wears a purple maphorion over a long blue tunic and the Child a purple pallium and cross-nimbus. Both look towards a monk in a dark purple phelonion and light brown tunic, crouched with raised hands at lower left; to him the Virgin extends her open, right hand. Her face has flaked, but the monk's retains traces of brown paint. The underdrawing is in magenta. The monk's back and legs break the border of the miniature. On the upper, gold part of the background the legend $\pi\rho(\sigma\epsilon\upsilon\chi\eta)$ τοῦ δοῦ(λου) τοῦ Θ(εο)ῦ, the sigla $\bar{M}\bar{P}$ $\bar{\Theta}\bar{\Upsilon}$ about the Virgin's nimbus and $\bar{I}\bar{C}$ $\bar{X}\bar{C}$ above the Child's, all in red. The lower background is green.

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idem, "Zur byzantinischen Odenillustration," *RQ* XXI, 1907, pp. 157-75, figs. 2,3.
CUTLER, "Rapport," pp. 235-36, 253-54, pl. LV, 9 and 10.

27. LENINGRAD, Publīchnaja Biblioteka, cod. gr. 269

Late 13th C.

Four leaves cut from Sinai cod. 38, for which see no. 46 below, by P. Uspenskij in the mid-nineteenth century. The leaves were in restoration in June 1975.

Fol. 1r, *David and Melodia* (fig. 153), 16 × 11.6 cm.

David, clad in a short tunic with an ornamented shoulder and sleeve hem, sits on a rock playing a right-angled psaltery. A mantle over his left shoulder passes under his body and over the thigh on which he rests the instrument. Behind him, Melodia, with a circlet in her hair and wearing a long skirt and a bodice bound with a brooch, rests her flaked left arm across his shoulders. At the left edge of the miniature, the inscription Ἡ μελωδία. Her right hand, similarly flaked, points to the somewhat simian dog seated before them. About the dog, looking in all directions, a group of three sheep drinking at a stream at lower left; two long-horned goats, a personification with the legend ὁ πρὸς βῆθλ(εμ) on the slab on which he rests his feet and, behind an outcrop of rock, another sheep and a goat. At upper left, the town of Bethlehem identified by inscription and represented by a round-headed portal with flanking window-slits and a tower with a projecting porch supported by a corbel. To the right a female figure, partially concealed by a lectern and a beribboned column behind which she appears to hide. None of the figures is nimbed. In all these respects the miniature resembles its exemplar in Paris, Bib. Nat. gr. 139 (fig. 245). But the nymph looks at the spectator rather than at David as in the model and the entire scene is more cramped, in part due to the fact that proportionally it is less wide than in the Paris Psalter. The elaborate border of the original is here replaced by a broad, double frame without internal ornament. Small areas of paint loss throughout the page and especially so immediately beneath David and across his right leg.

Fol. 2r, *King David between Wisdom and Prophecy* (fig. 154), 15 × 11.5 cm.

Within the same border as the Melodia miniature, David stands on a footed suppedaneum gesticulating with his right hand to the Psalter, open to Ps. 71:1, which he holds with the other. He wears an arched stemma adorned with pearls, an ample chlamys with gold tablion, a long sleeved tunic with a pearled belt and red boots with similar ornament. Above his head, the dove, and flanking his nimbus the legend δα(υ)δ. Flanking him, two female personifications raised high on footstools decorated with round-headed arches alternating with a pair of vertical slits. Before each of them on the ground lie three flowers. Both Sophia to the left, with a codex under her arm, and Prophetia at right, holding a rolled scroll, are nimbed and wear diadems. But the face and hair of the latter, who points to the text that David holds, are abraded. Both lateral figures wear mantles over long tunics which, below the knee, have lost paint as has the zone of vegetation behind them.

Fol. 3r, *Crossing of the Red Sea* (fig. 155), 17.0 × 13.0 cm. Surrounded by the customary border, a nimbed Moses walks

in the middle of the front row of a large group of Israelites—at least a portion of some twenty-eight heads is visible—towards the right in the upper half of the miniature. He is surrounded by the group customary in illustrations of the Exodus Ode in manuscripts of the Paris Psalter recension (cf. fig. 253): a man in a short tunic with a bundle around his neck, a woman with one nude child on her shoulders leading another by the hand and a youth who raises his hands towards the column of fire that precedes them. At a spot corresponding to a hole in the page in Paris gr. 139, the head and shoulders of a male figure appear in the sky. Symmetrically, to the left, a female figure with bare shoulders, holding a veil and inscribed νύξ (legend abraded) watches the departing Israelites who yet turn to look back or down to the cataclysm in the lower half of the page. Below, the personification of Night, a mountain and in front of it a structure with lateral windows and a central tower. The figure on the ground in front of this building, seated with upraised head and arms, is inscribed ἐρημος. Moses reaches backward with his wand to touch the sea. In its midst, and evidently deliberately rubbed, the host of Egyptian cavalry at left and Pharaoh being pulled from his horse by a nude male personification. Traces of an inscription above his head, while that identifying Pharaoh has been moved left to a point immediately below Erēmos. To the right, a riderless horse swims among the quivers of the drowning army while one figure reaches towards the oar-bearing female personifying the Red Sea. In this as in other details, so far as they can be discerned, the miniature closely follows its exemplar.

On fol. 3v, the following inscription in a fifteenth-sixteenth century hand: τὸ παρὸν ψαλτήριον ἐστὶ τῆς μεγάλης ἐκκλησίας τοῦ Ἁγίου Ὁρους Σινᾶ. καὶ εἰ τις θέλει βοθηθῆ ἔξωσαι τοῦτο να ἔχει τὰς ἀρας τῶν ἀγίων π(ατέ)ρων τῶν ἐν Σηνά καὶ Ραυθοῦ ἀνερθεύτων καὶ τῆς κυρίας Ἑκατερήνοις ἐνε τοῦ χοροῦ.

Fol. 4r, *The Virgin and Child between Archangels* (fig. 156), 16.0 × 12.6 cm. (cropped).

Beneath the central and highest arch of an arcade that serves as the facade of a church, the Virgin enthroned with the Christ Child on her lap. He has a rolled scroll in his right hand while the Virgin holds a roll inscribed with the *incipit* of the Magnificat, Μεγαλύνει ἡ ψυχὴ μου τ(ὸν) κ(ύριο)ν. This text and the fact that the verso of this page carries fourteen lines of Zacharias' prayer (Luke 1: 77-79) shows that the miniature occupied this situation among the Odes of the present manuscript. The Virgin is clad in a maphorion over a long tunic which, like Christ's robe, is streaked with white highlights. The Child's gesturing right arm is adorned with a broad clavus and his head with the cross-nimbus. The Mother of God sits on two long cushions before the high back of the throne. Its base has gold hatchings as does the pearled platform below the arched scabellum on which her feet rest. The sides of the throne cover the lower portion of two columns supporting the vault. In the lateral vessels, two archangels with folded arms turn three-quarters towards the Virgin. They both wear haloes and himatia, with clavi on their right arms, over long tunics, although the nimbus of the archangel to the left is lost together with his inscription. Above the figure to the right, the legend ὁ ἀρχ(άγγελος) γαβρι(ήλ). The spandrels of the arcade are painted in a

simulation of marble and the superstructure consists of three tiled cupolas set over low drums. The main drum has six round-headed windows while that to the right (like presumably that to the left which has flaked) has seven. The frame of the miniature survives only in the lower border where it is decorated with the same continuous leafy motif as are the faces of the arches.

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28. LENINGRAD, Publičnaja Biblioteka, cod. gr. 274

Second half of 13th C. — early 14th C.

Leaf cut from Jerusalem, cod. Taphou 51, for which see no. 25 above, by P. Uspenskij in the mid-nineteenth century. The leaf measures 18.6 × 12.8 cm.

Fol. 1r, *The Virgin with a donor and a monk (?)* (fig. 157), 14.0 × 9.8 cm.

Both the gold border set within a narrow magenta frame and the clumsier handling of the figures differentiate this picture from that on the verso of the page and the miniature still preserved in Jerusalem, cod. Taphou 51 (fig. 144). Stylistically closer to Rome, Vat. gr. 1851, where imperial costumes similar to those of the principal figure are to be found, this apparent dedication picture may be a later addition. At upper left, a half-length figure of the Virgin, clad in a gold maphorion with brown folds, holds her right hand palm-outward while transmitting to or accepting from the larger figure a scroll. Above her nimbus, defined by a red outline, the sigla MP ΘY. The head and the inscription beside the standing figure have both been effaced but from the position of the drapery and of his feet it can be inferred that he is turned three-quarters left while offering the scroll to the Mother of God. He is clad in a long red tunic decorated with

concentric red and gold circles containing gold roundels on a bright red ground; this reaches to his red boots encrusted with pearls. Over the tunic he wears a long mantle adorned with pearls and red and blue cabochons. His left foot crosses the lower border of the miniature, as does the figure in the lower left corner who appears to offer a book. Traces of green paint are evident behind the back and at the base of the crouching figure whose outstretched right hand is represented by pink underdrawing. The only preserved area of his clothing is a portion of his brown headgear, although flecks of paint suggest that his garment was black. Like the main figure, the monk (?) seems to have been deliberately rubbed.

Fol. 1v, *David and Goliath; David beheads Goliath* (fig. 158), 14.0 × 9.9 cm.

Within a double, gold frame with lobes at the corners, the border consists of a broad dark blue band on which is superimposed stairstep ornament. This ornament, alternately "ascending" and "descending," is more complex and light blue above and to the left of the picture but grey-green and simpler to its right and below the picture. Each flight of steps contains a red, cruciform flower. The same grey-green is used for the ground on which the battle is waged above and ended below. There is no dividing median and the lower picture is very much flaked, but the blue background against which the first confrontation occurs is well-preserved.

In most respects the miniature is closer to the David and Goliath plate in the Metropolitan Museum than to the corresponding image in Paris gr. 139 (fig. 248). Above, David, with chestnut-coloured hair against his gold nimbus, still holds the gold sling-shot at rest in his right hand. He wears a purple-brown tunic, flecked with gold stars, the gold hem of which reaches his knees. On his legs, red hose; his shoes or boots are rubbed. Facing him the Philistine, no taller than his adversary, is seen in a three-quarter rear view. He holds a gold lance still sloped in his right hand and, with his left, a tear-drop shield bearing a faint cruciform (!) device and red pellets. Goliath has a magenta helmet, a purple-brown cuirass and skirt both striated in gold, a black scabbard and hose and purple-brown boots. Below David, the attendants at the decapitation appear as distinct warring bands. The leader of the Israelites has a blue helmet, a green shield framed in gold and a raised blue sword in his right hand. His cuirass and fighting-skirt are again purple-brown, the latter partially covered by the nimbus of David below. Behind the captain at least seven men, to judge from the number of their silver-tipped, gold spears. They are similarly armed but wear a variety of colours. To the right, and apparently retreating, a more compact if more numerous band of Philistines. These have lost much paint but traces of their blue helmets and gold lances can be made out. The colours of their uniforms are no less diverse and splendid than those of the Israelites.

In the lower scene David, clad as above, applies the sword to the neck of Goliath lying on his back. Much of the victor's face and body and almost all of the giant is lost save for his skirt and legs extending into the border at lower right.

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29. LONDON, British Library, cod. Add. 11836 Second half of 12th C.

1. Gospel, Praxapostolos, Psalter and Odes. Gospels *inc.* fol. 5r; Acts *inc.* fol. 125r; Psalter *inc.* (Ps. 4) fol. 239r; Odes *inc.* fol. 298r. (The beginning of Mark, Acts and of the Psalter are lacking).
2. Parchment, i + 305 folios. The parchment generally of medium thickness but occasionally, particularly towards the end of the New Testament portion (e.g. fols. 245, 226, 243, 244), very thin.
3. 34 lines per page.
4. Black ink; red and gold initials and kathismata; small minuscule.
5. 18.8 × 13.5 cm.
6. Two inscriptions (on the flyleaf, 15th C.; on fol. 297r, 18th C.) show that the book belonged to the church of the Hosios Barnabas in Vasa, Cyprus (Annemarie Weyl Carr). Thereafter, until acquired by the British Museum in 1839, the property of Samuel Butler, bishop of Lichfield and Coventry.

Fols. 1r-4v Canon tables (unfinished).
Fol. 5r Headpiece to Matthew: bust of Christ.
Fol. 60v Evangelist Luke.
Fol. 61r Headpiece to Luke.
Fol. 97v Evangelist Luke.
Fol. 124v Busts of six Apostles in a grid.

Fol. 267v, Christ addresses the People (fig. 159), 12.2 × 8.0 cm.

The *incipit* of Ps. 77 is set beneath the rectangular, red frame of an unfinished headpiece on fol. 268r. On the previous verso, Christ is shown addressing these words to a group of five Israelites: the text itself is inscribed above their heads to the right. The Lord, in a dark blue tunic with red clavi under a blue mantle, leans forward within a blue arc that is suspended from the inner red frame of the two that, exceptionally, constitute the border of this miniature. He holds a small scroll in his left hand; his right is extended in a gesture of address. This motion is answered by the gesture of only one figure, a bare-headed youth dressed in a chlamys over a long tunic. His garment was originally bright green but, as in the case of the ground on which the group stands, almost all colour has gone. His face has flaked but his shoes may have been left unfinished; they exist only in red outline. The figures to his right have no legs or feet at all. The cowed,

long bearded figure to the far left has a purple mantle over a green tunic (again flaked) with a reddish-brown hem. In the centre of the front row, the man wears a magenta mantle over a long blue garment with a similar hem. The colour of the cowl of the male figure in the rear is lost; the woman beside him has a blue mantle with a red collar and a hood of the same hue. A "horizon" line separates the gold background from traces of blue beside the figures.

Fol. 296r, David beheads Goliath (fig. 160), 12.2 × 8.6 cm. The miniature illustrating Ps. 151 has a single red frame and is dominated by the figure of David who stands sheathing the giant's long sword. David, with a red outline nimbus, is dressed in a red chlamys worn over a reddish brown cuirass and fighting skirt. The body of Goliath lies on its back obliquely in front of the victor, his massive, still-helmeted head in the lower left corner of the picture. His right shoulder and arm visible below the red, tear-drop shield, with a band of pseudo-Kufic ornament, that covers much of his body. The Philistine's legs are raised at the knees above the much flaked, dark green ground. David looks into the distance, the upper half of his body framed by two hills; that to the right, pink, to the left, blue. As usual, the background is gold. No inscription.

Fol. 297v, Moses parting the Red Sea (fig. 161), 11.8 × 8.0 cm.

Striding forward, Moses leads a dense group of Israelites, cut off by the red frame, to the sea which he touches with a wand in his right hand. His three-quarter figure is clothed in a magenta himation over a blue tunic; his left is raised under the end of the himation which, particularly about the legs, is defined by thick outlines. The figures in the almost monolithic group of followers are distinguished more by the colour of their garments than by their rather summary contours (beyond which the paint sometimes extends) and internal forms. The long-haired man to the right wears a red mantle, overlapped by the brown garment of his neighbour. The hoods behind them are again red and brown. Unusually, the green ground behind Moses is relatively well-preserved but the blue of the sea, rising like a hill to the right, has flaked badly. No inscription.

Fol. 298r, Four Hebrew Women dancing (fig. 162), 9.6 × 8.5 cm.

More than the double frame—the outer, blue, with floral corners; the inner, red—differentiates this miniature from its predecessor. The four women in this headpiece to the first Ode are defined by thin lines that give a sharpness to the features of their profile heads and a lightness to the internal folds of the garments. In contrast to the full, round face and large eyes of Moses in the previous miniature, the dancers here have oblique eyebrows and almost slit-like eyes. Those at the top and to the right of the group wear green; the woman to the left has a blue bodice and red skirt, while the central dancer is in pinkish red. All their garments have low white collars and sleeve-bands decorated with red crosses and all have full, pendant sleeves concealing their linked hands. Their skirts billow with the rhythm of the dance but are tighter across their hips. The different hand that produced or restored this miniature preserves the customary gold background. The

green hills against which the women are set is again well-preserved. No inscription.

Fol. 300r, Hannah (fig. 163), 4.9 × 8.0 cm.

Extending the width of the page above the *incipit* of her Ode, the miniature contains only the figure of Hannah, her legs drawn up under her in proskynesis before an arc of heaven at upper right. She wears a brown paenula over a blue tunic which, like the arc, has lost most of its colour. The gold background is, as usual, in good condition but the green ground on which she kneels has flaked considerably. Her face is distinguished by the fine double line of her chin, a feature found in the right dancer of the previous miniature and in the Virgin below (fig. 168). This may be a mark of the second hand or restorer who obviously worked on the Habakkuk portrait on the verso of this page.

Fol. 300v, Habakkuk (fig. 164), 4.5 × 8.0 cm.

Within the customarily simple gold frame, the miniature is set low on the page—above only the title and one line of text. Against the gold background above a flaked green band in lower third of the picture, the half-length figure of Habakkuk raises his right hand towards an arc of heaven at upper left. Almost all the paint has gone from this segment on which is inscribed $\delta \pi\rho\phi(\eta)\tau(\eta\varsigma) \acute{\alpha}\mu\beta\alpha\kappa\omicron\upsilon\mu$; the open scroll in his right retains no inscription. While the prophet's purple mantle is preserved, his head, tunic, left arm and hands are without colour. The lost portions are drawn in with a thin red line that tends towards the mannered; the left hand has double-jointed fingers that look almost Anglo-Saxon, while the pupils of the eyes are connected by an unjustified line.

Fol. 301v, Isaiah (fig. 165), 5.5 × 8.0 cm.

Beneath the final three lines of Habakkuk's Ode, Isaiah kneels in an attitude akin to that of Hannah (fig. 163) but only his left arm is raised toward the blue arc in the upper right corner. The purple himation draped over this arm is well-modelled but his blue tunic has flaked considerably. His feet—their outline apparently redrawn—and the fingers of his right hand barely touch the green ground. Before him are two knolls, ochre immediately beneath him and purple in the lower right corner. Gold frame; no inscription.

Fol. 302r, Jonah (fig. 166), 5.9 × 8.0 cm.

Just below the middle of the page, Jonah, nimbed and clad in a blue tunic and a purple himation flecked with white, rises from the mouth of a winged, multicoloured sea-monster. His arms are extended, the right hand directed toward the striated blue and white arc at upper left. The purple tail of the creature, passing behind the prophet, is similarly enlivened with red and white streaks. The sea about it is largely flaked and the fish drawn in at lower right would seem to be an addition. Jonah has notably red cheeks, like those of Moses in an earlier miniature (fig. 161) but his pointed, retroussé nose may be an emendation. Again a simple gold frame and no inscription.

Fol. 302v, The Three Hebrews in the furnace (fig. 167), 7.1 × 8.0 cm.

Above the title and only two lines of text, the familiar scene but for two minor iconographical variants: the tips of the

angel's wings are clipped by the frame and the semi-circular arc of the furnace contains no flames. Beneath brown wings with ochre inner lines and red and white underfeathers, the angel stretches his arms over the mitred heads of the three youths. His full, hellenistic face is animated by the addition of an extra line beneath both the eyes and the chin. His hands are redrawn and occupy a smaller space than the area of flaked paint originally assigned to them. The angel's green mantle is vigorously modelled with white fold-lines; his blue tunic has lost its paint at the right shoulder and arm. The central Hebrew wears brown, considerably rubbed, while the lateral figures have red tunics rather than lacernae. Only the angel is nimbed. No inscription.

Fol. 304r, The Virgin (fig. 168), 9.7 × 8.0 cm.

Within a single red frame, the standing figure of the Virgin dominates the large miniature that precedes her Ode. Her eyes and chin are rendered as those of the angel in the previous miniature and the contours of her hands do not match the painted area devoted to them. She is clad in a brown maphorion and a blue tunic, much flaked particularly in the area of the skirt. Her red shoes are, however, still visible. The blue arc and the green ground, with diminutive shrubs growing to the right, have also lost much paint. No inscription.

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30. LONDON, British Library,

cod. Add. 36928

Ca. 1090

1. Psalter and Odes with portions of St. John Chrysostom, St. Basil, Cosmas Indicopleustes and Eusebius on Psalms; calendar notes; troparia; Psalter *incipit* fol. 47r; Odes *inc.* fol. 280r.
2. viii (paper) + 307 + v (paper).
3. 18 lines per page, letters pendant from ruling.
4. Brown ink, initials, kathismata and other liturgical sigla in gold.
5. 12.0-11.5 × 9.5 cm. (cropped).
6. A note in pencil on fol. 4v reads "M.S. 'Psalter' X^e siècle provient du monastère de St. Sabba près Jerusalem." For much of the 19th C. it belonged to the Rev. Walter Sneyd of Keele Hall, Staffordshire; examined by Sir Thomas Phillips in Sneyd's collection in 1837; bought in 1903 by the British Museum.

Fol. 36v, Easter table for 19 (unspecified) years. This and the following tables in gold laid over pink.

Fol. 37r (fig. 169) - 41v. Tables of movable feasts for years 6599, indiction 13, to 6638, indiction 8 (= A.D. 1090-1130).

Fol. 42r (fig. 170) - 43v. Tables of length of day and shadow.

Fol. 44r, *David anointed by Samuel* (fig. 171), 8.0 × 5.7 cm. Double frame with flower-petals at corners. Nathan, pink-nimbed, in long gold tunic with blue-grey (flaked) mantle, holds an elaborate horn of unction in his right (?) hand over David, clad in short blue tunic with gold collar, hem and boots. The heads of David and next two figures are all but lost but their bodies and legs preserved. All have short tunics and gold boots. The second figure to right of David has purple tunic with blue collar and hem; the third figure, in a blue tunic with gold collar and hem, partially covered by third brother who crosses his arms and clasps hands before him. Fourth figure (Jesse?) to right, clad in long olive mantle over blue tunic. The lower portion of his head is lost but his hair is blue-grey against his pink-purple nimbus. Behind him, a fragmentary hooded (female?) figure in red and others behind her. The ground on which the figures stand is blue. Against a background of gold laid over pink are two buildings: behind Nathan, a structure with gold roof, blue gable and door-frame decorated with red pellets; to right, a partially effaced, pink and blue building with gold epistyle. Inscriptions: (above) ... ἀδελφῶ(ν)... (below) μόνω δὲ δα(υ)δ τὸ κέρας...

Fol. 44v, *David and Melodia* (fig. 172), 8.0 × 5.9 cm.

The background is mostly gold in the upper portion of sky, pink below on either side of figures. David, in a short pink tunic with a red mantle over his left shoulder, plays a right-angled psaltery. His legs are bare, his boots and epaulettes gold. David's nimbus is blue, Melodia's gold. She wears a parti-coloured tunic, green above and purple below, a gold belt and long blue mantle reaching to her sandalled feet. They sit on a blue hillock above largely flaked, green ground. Fragments of animals below. The border is blue within a double red frame and has flower-petals at the corners. Inscriptions: (above) (Ποτὲ) ὧν ὁ Δα(υ)δ ποιμνι(ων) φυτοσπό(ρος); (below) ἐμελλε λαὸν ποιμαίνειν τ(οῦ) κ(υρί)ου.

Fol. 45r, *David beheads Goliath* (fig. 173), 8.0 × 5.6 cm.

David wears a short white chiton with gold clavi, boots and dark purple mantle; white (flaked?) nimbus. He holds a forelock of Goliath's hair with his left hand, a sword in his right. The giant, in gold cuirass and boots and white (flaked?) mantle, has fallen to his knees. His hands extend towards his pointed helmet on the green ground. Background is gold laid over pink. Border similar to fol. 44v. Inscriptions (above) cropped; (below) τυπῶν δι' αὐτ(ᾶ) τῇν τριάδα...

Fol. 45v, *Coronation of David* (fig. 174), 8.0 × 5.5 cm.

David, in purple tunic and gold mantle, is crowned by Saul (?) wearing a gold-edged, purple mantle. Both are nimbed (David in gold, Saul in blue) and wear red boots, and stand on an oval shield with blue border and a long pseudo-Kufic inscription. The shield is supported by four bearers: the two lateral figures are drawn in profile, those in the middle from the rear. The left figure wears a short blue tunic over blue hose; the right bearer, also in blue, likewise carries a gold sheath. Of the central figures, the left wears dark blue with a gold hem; the right, a blue tunic with a dark blue hem. All their boots are much flaked. They stand on a blue ground, rising through green and ochre to the pink-gold background. Against this hang blue and gold swags on either side of the kings. Border similar to fol. 44r. Inscriptions: (above) rubbed; (below) (τῇ)ν βασιλεῦσιν ἐμπρέπουσαν ἄξι(αν).

Fol. 46r, *Nathan's Rebuke; Penitence of David* (fig. 175), 8.0 × 5.8 cm.

In the upper panel, David sits on a straight-backed throne, his red shoes on a gemmed footstool. He has a blue nimbus and white beard while Nathan, standing before him, seems to have a dark beard. David's robe and Nathan's face and mantle are much abraded, but the prophet's gold nimbus, blue tunic and pink mantle remain evident. Behind David, an angel in a gold mantle holding an indistinguishable object in his right hand. The customary pink background overlaid with gold. A floral band divides the miniature horizontally into unequal registers. Below this, in the smaller section, David in proskynesis. The colour of his garments, save for the ornate gold bands at waist and shoulder, is entirely lost. Behind him, the half-length figure of a personification with (originally green?) tunic and purple mantle. David is prostrate on green ground while the arc of heaven at upper right is blue. From this, the hand of God extends toward David. The background is again pink and gold. Inscriptions: (above) ... Θείς παρ' αὐτ(οῦ) δεσπ(ότην) δὴ τ(ῶν)

ὁλῶν(?); (below) αὐθ(ι)ς ὁ δα(υ)δ κ(υ)ρίῳ κλίν(ας) τόν γόνυ
λυτρῶ(σιν) αἰτεῖ πταισμάτ(ων)...

Fol. 46v, *David enthroned among eight musicians* (fig. 176), 8.0 × 6.0 cm.

In this last frontispiece, David, crowned and holding a book, sits on a high-backed throne, its dossal decorated with the same ornament as the hem and gold tablion of his (flaked) blue tunic. His dark blue chlamys is clasped at the shoulder and he wears red boots; his face is almost entirely lost. David is enthroned within a blue quatrefoil superimposed upon a vertical division of the miniature. The resulting quadrants each contain a pair of standing musicians, set against the pink-gold ground. At top left, a flute-player in green and a cymbalist in deep blue; at top right, a tambourine-player in blue and a drummer dressed in green with a red and gold drum. At lower left, a figure in a short blue tunic, his head and instrument lost, and another in a long green robe holding a gold stringed instrument; at lower right, a figure in blue with a triangular harp, a second in dark blue, holding a gold viol-like instrument. In the lower quadrants all the faces are abraded, as are the flower-petals at the corners of the customary double frame. Inscriptions: entirely rubbed.

Fol. 47r, Pylé above Ps. 1 and illuminated initial.

Fol. 166r, Headpiece to Ps. 77: rectangular blue frame with gold corners; rinceau with leafy discs in its spirals. Title: *Κυνεέως τὸ ἀκάφ.* At the head of the page: *προφη(εῖα) τ(ῶν) ὑπὸ τοῦ ἀντίχου τ(ῆ) ἰουδαί(α) συμβάν(τῶν). ἱστορία ἐν τοῖς (Μακκαβαίοις).*

Fol. 279r, *Crossing of the Red Sea* (fig. 177), 7.5 × 6.0 cm. Above the traces of a horizontal band dividing the miniature, a large group of Israelites (much flaked) set against a pink background overlaid with gold. At far left, a seated or recumbent figure. At center left, a Nyx-like form holding a red veil over her head. To far right, a figure in a maphorion, carrying a child on her shoulders. Below the division, even the background is abraded. The scene almost certainly represented Pharaoh and the Egyptians drowned. Double frame with flower-petals similar to fol. 46r (fig. 169). Inscriptions (above) reversed from 278v; (below) rubbed.

Fol. 279v, (above) *Teaching scene* (fig. 178), 3.0 × 6.2 cm. Moses seated at center, entirely lost save for blue nimbus. On either side, against the gold background, hills with traces of red and blue paint. A horizontal band of blue chevrons on a red ground divides the picture into two unequal portions.

(Below) *Dance of the Hebrew Women*, 4.5 × 6.2 cm.

Four maidens dance in a ring facing each other. The rear figure has a red, long-skirted tunic with full sleeves. To the left, a dancer in profile wearing a (flaked) purple mantle with a red hood. At centre, seen from rear, a figure with a black (?) hood. The right dancer, again in profile, almost entirely lost. All stand on a grey-green ground. To the far left, a green tree and, balancing this to right, a tall figure in a long red robe beating time with a staff in her hand. Inscriptions: entirely rubbed.

Fol. 280v, Headband to Ode 1: rinceau.

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31. LONDON, British Library, cod. Add. 40753

Second half of 12th C.

1. Psalter and Odes: Psalter *incipit* fol. 2r; Odes *inc.* fol. 146r.
2. Parchment, 163 folios. A leaf missing before fol. 161, as is part of the Prayer of the Three Hebrews and the Magnificat. Fol. 153r is blank.
3. 21 lines per page.
4. Dark brown ink; gold tituli, initials to all verses, psalm numbers and liturgical sigla; tiny minuscule.
5. 8.6 × 6.4 cm. (cropped in binding).
6. A terminus ante quem is provided for the MS by the note of a birth in 1212/13 on fol. 1r: *Ἐγενήθη ὁ δοῦλος τοῦ Χριστοῦ ἄνης ὁ τοῦ αὐτοῦ ἀδελφός μηνὶ δεκεμβρίῳ ἐν τῇ ἡμέρᾳ τρίτῃ ὅρα ... ἔτους ςψκβ.* Above this, in a 13th C. hand, the name Ἀννης Κομνήνης. Acquired by the British Museum in 1923.

Fol. 1v, *King David the musician* (fig. 179), 7.0 × 5.8 cm. David wears a gold stemma and a short magenta robe as he sits on a hillock or rock in an attitude that exposes his legs. He plays a viol-like instrument with a crooked neck resting on his raised left thigh. The angle of the instrument thus parallels the direction of his gaze, upwards towards the right, past one of two blue trees (?) symmetrically disposed on either side of his head. Traces of a red nimbus against the gold background but the dominant surviving colour is the brown underdrawing of both his body and the fragmentary, hilly landscape. No inscription.

Fol. 2r, Headpiece to Ps. 1, 3.2 × 4.5 cm.

Within a double gold frame, the rectangular headpiece consists of black rinceaux on a gold ground.

Fol. 49v, Rebuke and Penitence of David (fig. 180), 7.8 × 6.0 cm.

Facing the *incipit* of the Penitential Psalm and in front of a gabled structure with a central drum and pyramidal cupola preserving traces of red paint, David sits on a throne with a red dossal largely obscured by his three-quarters position. He wears a three-pointed, gold crown flecked with black and red and a long tunic with gold cuffs under a red mantle entirely flaked save for its gold trimming. Clad identically and with the same gold nimbus outlined in red, he appears again, crouching before the almost entirely flaked figure of the prophet identified by the legend (Νά)θαν. The frame of the building crosses the back of David's body. Nathan stands looking at the seated king with his right arm raised over the penitent. Directly above, a full-length, flying angel, nimbed like the other figures in the picture and holding a spear which touches the rim of David's nimbus. Its other end traverses the upper red frame as the right foot of the crouching David crosses the lower edge.

Fol. 75v, Moses teaching the Israelites (fig. 181), 7.1 × 6.0 cm. To the left, a gigantic figure of Moses with an expansive gesture proclaims to the Israelites the law which is apparently extended above their heads by a hand emerging from a blue arc at upper right. This is not the only unusual feature of this unique version of a Teaching scene attached to Ps. 77. Among the dense group of Israelites only four persons are distinctly visible. The two males to the left are bareheaded; the smaller figure in a red mantle over a long, lilac-coloured tunic, the taller, brown-haired man wears a dark green mantle over a pink tunic. The woman to his right has a white, turban-like headdress crossed with black bands and, again, a lilac robe; her neighbour has a red, hooded paenula over a long blue tunic and carries a child on her shoulders as in many representations of the Crossing of the Red Sea. Against the same gold background, his feet intruding on the lower border of the picture, the nimbed Moses wears a dark green himation over a magenta tunic that is hatched with gold. The green ground on which they all stand is much flaked; Moses' arms and portions of the Israelites' drapery have suffered similarly. No inscription.

The *incipit* of the 77th Psalm on the facing recto has a small rectangular headpiece composed of a red frame within which a black and white guilloche with red pellets.

Fol. 145v, David and Goliath; David beholds Goliath (fig. 182), 7.5 × 5.0 cm.

On fol. 144v Ps. 150 is followed by seven crosses and a blackened gold sketch of two addorsed birds with tendrils in their mouths and two similar hares about a large central, floral device.

The full-page illustration of the supernumerary psalm on the following verso has the two antagonists confronting each other on the slopes of a dark blue, sugarloaf mountain with red shrubs. Defying the biblical text, David, clad in a short red, striated chiton, holds a sword upright in his left hand. His red-outlined nimbus passes in front of his face, crossing the front of his body just at the shoulders. The object in his right

hand is indistinguishable and the colour of his hair, face and flesh has almost all flaked. Goliath wears a conical blue helmet, a flying chlamys, a gold cuirass over a red tunic and skirt and boots. He holds a sword (rather than a spear) over his head, parallel to the upper frame of the picture, apparently in his left hand; his right is presumably concealed behind the gold-edged shield with (flaked) red bosses. The incompetent draughtmanship—hardly improved by paint-loss—is continued below where the Philistine, still helmeted, kneels in front of David who stands to the right. Blood pours from Goliath's neck on to his extended hands, even while the victor raises the sword across his body to deliver the death blow. No inscription.

Fol. 146v, Three Hebrew Women dancing (fig. 183), 6.5 × 5.5 cm.

Three women, described in the non-scribal legend above the frame as ἀ(ε)λφαί μωυσε(ως) χορεύου(αι) ἐπὶ τοῦ ἐξόδ(ου) τοῦ ἱ(σ)ραήλ, stand *en face* in a row which extends beyond the thick gold frame at right. While most of the paint has flaked from their clothing, it is evident that the woman to the left wore blue, the central figure red and the woman to the right rose. All have turban-like headdresses and gold collars with a vermiculated ornament preserved only at the right. The swaying pose of their bodies and their joined hands suggest the dance conducted on the abraded green ground. The paint has likewise largely flaked from the rose building at left and the blue structure at right, each with a velum over the roof.

Fol. 148v, Moses (fig. 184), 7.0 × 5.7 cm.

Moses assumes almost a *Knielauf* attitude as he salutes the flaked arc in the upper right corner with his raised left hand. His tunic, face and hair have lost almost all their paint but the nimbus, outlined in red on the gold background, and his light purple himation retain some colour. The under-drawing of his outer garment reveals a whorl of drapery about his right arm and a complex pattern of pleats between his legs. The ground on which he stands is left undecorated save for stylized gold plant-forms and a space-filling rinceau to the right. The upper line of an inscription above his head is illegible; in the second (ὁ πρ)οφήτης and below this, μωυσε.

Fol. 152v, Hannah (fig. 185), 8.0 × 5.0 cm.

The prophetess stands in right profile, her arms raised towards an arc suspended from the upper right corner of the gold border. From it proceed red rays, the colour, too, of the gold of her nimbus. Her face, paenula, tunic and the green ground on which she stands are almost completely flaked. Against the gold background, an almost completely effaced inscription to the right of her head. The text of Hannah's prayer follows not this miniature but that of the Three Hebrews. Fol. 153r is blank.

Fol. 153v, The Three Hebrews in the furnace (fig. 186), 7.4 × 5.5 cm.

The miniature, dominated by the large, centrally-disposed angel, is more ambitious than the other Ode pictures in this manuscript. A red frame surrounds the customary gold border the width of which is filled by the span of the blue wings, flaked but still bearing traces of gold feathers. The angel has a thick red outline to his nimbus, black hair, and a red mantle. The Hebrews, similarly nimbed, have blue (!) hair, adequately preserved only on the central figure. All wear

blue mantles (instead of lacernae) with vermiculated, gold tablia. They are cut off at the waist by the blue cornice of the furnace which has lost almost all paint above the arcade. Red flames fill the arches. Above the frame, a two-line non-scribal text of which the first is cropped. The second reads (ἀνάρρησις (τῶν) παίδων) παρ' ἀγγέλου) ἐκ τῆς) καμίνου) τηρουμένη) ἀβλαβῶν).

Fol. 155v, Habakkuk (fig. 187), 7.4 × 5.5 cm.

As in the Hannah miniature, a red frame about the gold border. While turning his head and raising his left arm towards the gold-sleeved arm of God emerging from within a double arc at upper right, Habakkuk appears to move at speed towards the left. Like the green ground, his himation has lost most of its colour but the outline of its flying ends and its ample folds impart a rhythmic excitement to the picture unusual in this body of illustration. The prophet has the usual nimbus, defined in red, passing behind his long hair. Traces of red and blue survive within the segment of heaven but, to the left of the nimbus, the legend has all but vanished. The inscription ὁ προφήτης above the frame has hardly fared better.

Fol. 157v, Isaiah (fig. 188), 7.0 × 5.7 cm.

The tall, inclined column of Isaiah's figure contrasts strongly with the dynamic Habakkuk of the previous miniature. Only his raised, right heel suggests movement of the legs. The attitude of his arms, lifted towards the hand of God, still retaining some brown paint and a gold cuff, recalls that of Hannah (fig. 185) while the outlined nimbus behind his long brown hair resembles Habakkuk's. Isaiah wears a magenta mantle over a long tunic that has lost all but its brown underdrawing. The outer garment is, however, enlivened by fan-like folds over his abdomen and a whorl of drapery at the hip. The green ground has flaked, but stylized gold plants, as in fol. 148v, growing from the lower border. Against the gold background to the left of his nimbus, the legend (ὁ) προφήτης) ισαΐας.

Fol. 159v, Jonah (fig. 189), 7.3 × 7.2 cm.

Jonah, dressed in a magenta himation with flying sleeves, rises from the maw of the inverted sea-monster, his right arm raised to salute a hand of God emerging from a blue and purple arc. The blue sea about the creature and much of its body has flaked but its brown outline and patches of red and blue scales remain, particularly on its broad sheaf-like tail. This crosses the gold border of the picture to the right. The inscription to the left of Jonah's red nimbus is effaced but, above the miniature, the legend ὁ προφήτης) ἰωνᾶς).

Fol. 163v, The Virgin (fig. 190), 6.8 × 5.8 cm.

Both the lower left corner of the miniature and the text which it accompanies are missing. The Virgin prays with raised hands to the *manus dei*, set in a blue sleeve that appears from a flaked arc at upper right. Her maphorion is preserved primarily in the brown underdrawing strengthened with thick black lines and retaining small portions of the same colour. Her face has lost its paint but, as in the previous miniatures, it has strong features and large, deep-set eyes. The legend to the left of her nimbus is effaced and there is none above the picture.

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32. MILAN, Bib. Ambrosiana, cod. M54 sup. (olim cod. 519)

Middle or third quarter of 11th C.

1. Psalter and Odes; Psalter *incipit* fol. 1r; Odes *inc.* fol. 467r. Unusually, the text of the prayer of Hezekiah follows the other Odes.

2. Parchment, IV + 500 folios + i (paper). The parchment of the gathering on which the miniatures (fols. III and IV) are painted is notably thinner than that used in rest of MS.

3. 15 lines per page.

4. Brown ink; initials gold over red to fol. 159v (red thereafter); gold tituli, psalm numbers and liturgical sigla; large minuscule.

5. 21.0 × 15.5 cm.

6. Acquired in Venice in 1603 from Gabriel Severo, archbishop of Philadelphia. The MS has belonged to the Bib. Ambrosiana since its foundation in December 1609. Restored at the Istituto di Patologia del Libro, Rome, in 1970.

Fol. IIIr, David and Melodia (fig. 191), 12.3 × 10.2 cm. (irregular frame).

Above the centre of the narrow red frame which is decorated at its upper corners with flower-petals, a red rectangular basin containing bright blue water. Within this, a golden quatrefoil fountain with a green central stem rising through a pan to a bud-like lobe. Jets of water descend from this to the vessel below. Flanking the fountain, two long-necked birds, their heads turned backwards and painted entirely blue. Above the corners of the frame, two smaller birds with long tails and short beaks; these are green with red eyes and legs. The architectural frame of the pictures, like its background, is gold. The arch is decorated with a blue tendril from which grow blue, red and green five-petalled flowers; in the spandrels, blue rinceaux with red and blue flowers. The arch springs from "Corinthian" capitals, outlined in red, resting on gold columns flecked with blue. Behind their vestigial bases is stretched the base of the border bearing random crosses of different sizes.

Slightly to the left of the miniature's centre, David, upon a rocky outcrop, plays a golden lyre. His head is surrounded by a red outline nimbus and he sits *en face* with thighs apart. But the upper part of his body is turned to his left obliging him to reach across his chest with his right arm to pluck the strings of his instrument. He has reddish-brown hair and a face painted brown over a green *proplasmos* with red cheeks; pronounced musculature on his forearm and calves. The shepherd wears a blue tunic with deeply modelled folds heightened with white, a red mantle and white, interlaced boots. Standing behind him, the personification,

unidentified, has a blue, short-sleeved tunic and a lavender mantle. Her hair is the same colour as David's and she touches his right shoulder with her right hand; her left arm concealed behind David's body. The rock on which he sits is tri-coloured, as in similar features in the Psalter of Basil II (no. 58, below): maroon to the left, green immediately between his legs and a burnt sienna below his outstretched mantle. The surrounding terrain shows a great number of shades of green and brown; the rocks around him have white terraces. His feet rest on a grey-green ground, the colour, too, of the banks of the stream beside which are three sheep and two goats. Three of the five animals are drawn in black, the two at the centre orange-brown; their beady eyes are carefully noted. Between David and the water a rolling, sand-coloured bank. On the near side of the stream, small red flowers again as in the manuscript of Basil II, although the fauna above this and the following miniature resembles that in London, Add. 19352. The right side of the page has a horizontal tear, just below the middle, repaired with red thread.

Fol. IVr, King David composing the Psalms (fig. 192), 13.1 × 10.0 cm.

A more elaborate page than its predecessor with a richer menagerie. On either side of a fountain as on fol. IIIr—but here with an ochre-coloured marble basin—two peacocks with blue bodies, green wings and brown crest and tails. Flanking these, above the upper corners of the border, two blue-green monkeys with red heads, each holding a piece of fruit. Beside the springing of the arch, on each side, a long-tailed green bird with red eyes, beak and legs, much as on the Melodia page. The capitals, shafts and spandrels of the architectural frame are also much as on fol. IIIr but the arch contains a chevron-based rinceau. The column bases are also more pretentious, if different from each other: to the left an apparently folded ribbon form; to the right, a less plastic meander pattern. Against the uniform gold background, David, unimbed, sits composing the Psalter: the *incipit*, μακάριος ἄνθρωπος, clearly visible in greenish-grey letters on the white page. He is nimbed as before and wears a stemma with a central blue cabochon and square-cut, red stones on the bandeau. He has a grey beard and hair and a deeply furrowed face. He wears a chlamys that is part blue and part green over a long red tunic with brown clavi at the shoulders and hem. The Psalmist sits on a brown bench with turned rear legs and arcaded sides, his red-booted feet resting on a purple, kidney-shaped footstool ornamented with pearls. Before him is a wooden desk with arcuated base and doors open to reveal one red and one grey codex in its interior. A pen-tray (?) rests on its upper surface and a brown, serpentine dolphin forms the lectern that supports an open greyish-white codex without inscription. Behind him, apparently perched on the same bench as David, a personification. She has a blue fillet around her chesnut-coloured hair, a loose grey-green tunic bound at the waist with a lavender girdle and a clavus of the same colour at her right shoulder. Her left arm, partially covered by a mantle, is concealed by David's body. Her tunic covers the upper portion of her long skirt. This is mostly pink but with a brown and purple area to the right. Her right foot, shod in red, extends across the column-shaft to the left, a counterpoise

to her inclined head and her right arm stretched towards David's codex.

Fol. 1r, Headpiece to Ps. 1 (fig. 193), 5.6 × 8.9 cm.

The red frame with flower-petals at its corners and the ends of its extended base encloses a quadrilobe with the gold inscription ψαλτήριον τερπν(όν) τοῦ δαυ(ιδ) ἀλληλοῦια disposed as a cross. The field about this central device is filled with a tendril disposed as four geometrical quadrilobes containing red, green and blue petals. The flower-petal at upper right is unfinished revealing red underdrawing. Below, the initial M(ακάριος) composed of blue shafts bearing blue and green flowers and red finials.

Fol. 241r, Headband to Ps. 77, 2.6. × 8.4 cm.

The rectangular headband is framed in red and has blue and green flower-petals surrounding a red core at the corners. On a gold background, blue tendrils form three eight-pointed stars within each of which is a green roundel containing four leaves. Below, the titulus + Συνέεως τῷ ἀκάφ + in gold over red and the initial Π(ροσέχετε) consists of two vertical shafts encrusted with multicoloured flowers and blue bases and a green horizontal bar supporting a gold, leaved cross.

Fol. 467r, Headband to Ode 1, 2.4. × 9.0 cm.

The red frame adorned with very fine, white ropework surrounds sixteen roundels arranged in two zones on the gold background. Each of these is outlined in blue and contains a blue and green, four-petalled flower with a red core. Red petals are attached to the edge of the red frame of the main band and, at the corners of the frame, green petals edged in gold. Below the inscription * ὁδὴ μωνεώως ἐν τ(ῇ) ἐξόδ(ω) * and a large, ornate initial Α(σώμεν) consisting of tendrils that change from blue to red to green and framed in gold. Even the breathing of the initial is green, edged in gold.

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33. MOSCOW, Gosudarstvennij Istoriceskij Muzej (GIM) cod. gr. 407* (olim gr. 25; CCCLXXX)

Miniatures of first half of 14th C. inserted in a 12th C. codex

1. New Testament, Psalter and Odes; list of Gospel and Epistles lections with corresponding Psalm readings fol. 1r; Canon tables (unfinished) fols. 21r-25v; Gospels *inc.* fol. 26v; Acts *inc.* fol. 196v; Epistles *inc.* fol. 242r; Apocalypse *inc.* fol. 388v; Psalter *inc.* fol. 411r; Odes *inc.* fol. 489r.
2. Fine, yellowish parchment; 509 folios (493 + 16 unnumbered). While they are related to their proper texts, the present arrangement of the miniatures is clearly incorrect from fol. 489 on. The correct order is restored in parentheses following the traditional pagination.
3. 24 lines per page.
4. Brown or brown-black ink; tituli and inscriptions in red in NT portion; in Psalter, tituli, initials and liturgical sigla in gold; medium minuscule, pendant from ruling.
5. 17.5 × 11.5 cm.
6. Included in an inventory of 1631 of the effects of Patriarch Filaret of Moscow. From the Patriarchal (later Synodal) Library it came into the possession of GIM in 1920.

New Testament miniatures: fol. 26r, symbol of Matthew; fol. 26v, Matthew, fol. 79r, symbol of Mark; fol. 79v, Mark; fol. 11r, symbol of Luke; fol. 11v, Luke; fol. 162r, symbol of John; fol. 162v, John; fol. 196r, frontispiece to Acts (Luke); fol. 242, frontispiece to Epistle (James); fol. 260r, frontispiece to Epistle (Peter); fol. 271r, frontispiece to Epistle (John); fol. 280v, frontispiece to Epistle (Jude); fol. 286r, frontispiece to Epistle (Paul); fol. 288v, frontispiece to Apocalypse (John Theologos).

Fol. 410v, *King David composing the Psalms* (fig. 194), 11.0 × 9.5 cm.

The frontispiece to the Psalter shows David seated on a high-backed throne turned obliquely to the picture-plane. He has a large outline nimbus against the gold background, a polygonal crown and a red mantle bearing a tablion with cruciform pellets over a blue tunic. The ornament recurs in the band over the shoulder, at the hem of his division and on his gem- and pearl-encrusted crown. His boots rest on a sigma scabellum, footed and hatched with gold like his throne. Two fingers of his left hand hold a codex with a blue edge open on his knee and on its ruled pages he writes the *incipit* Μακάριος. On either side of his nimbus, the legend ὁ προφήτης (monogram) δα(ν)δ. The border is decorated with a form of guilloche set within a double frame with flower-petals at the corners.

Fol. 489v (sc. 496v) *Isaiah* (fig. 195), 12.0 × 8.7 cm.

Within an undecorated border around the gold background, the tall figure of Isaiah turned three-quarters to his left with his eyes and right hand raised towards a dark- and light-blue arc at upper right. He has a large nimbus, a long beard and hair falling to the shoulder of the ample grey-green himation that he wears over a tunic. Save for the left hand somewhat awkwardly holding a scroll open to the *incipit* of his Ode—ἐκ νεκρῶν ὀρθρίζει τὸ πνεῦμα (μοῦ)—the prophet is an organically conceived, statuesque figure resting on his sandalled left foot with a counterpoise provided by the ball of his right. The drapery of the outer garment is characterized by deep folds set between narrow, white arrises and brown hairlines particularly at points of stress, e.g. the elbow and behind the right knee; the long blue tunic, in contrast, is lightly modelled with angular pleats. The legend, ὁ προφήτης (monogram) ἡκαίας flanking the nimbus.

Fol. 490v (sc. 497v) *Jonah* (fig. 196), 9.5 × 9.0 cm.

Below the last three lines of Isaiah's Ode, with his face turned towards the recto of the page on which his prayer starts, Jonah stands frontally within the maw of the reddish-brown sea-monster. He wears a mantle of the same colour over a blue tunic. His large nimbus traverses the inner ropework frame and the wide, flaked border decorated with crosses and corner lobes. In his left hand—drawn much like that of Isaiah—he carries an open, blank scroll; his right hand, represented by three fingers and a thumb, is raised palm-outward. This summary treatment is matched by that of the waves, reduced to imbricated blue arcs filled with concentric striations, but contrasts with the dynamic, painterly folds of his clothing and the vigorous but detailed modelling of his head. The monster, once again, is rendered with long, flowing brushstrokes and quickly sketched chevrons representing the scales of its body. No inscription.

Fol. 491v (502v) *The Visitation* (fig. 197), 12.0 × 9.0 cm. The full-page miniature, set as usual against a gold ground, is identified by inscription as ὁ ἀπαρχμός(ς). Elizabeth raised on a two-tiered footstool, embraces the Virgin (MP ΘΥ) before a complex architectural background. At right, a blue column with pronounced entasis and a vine-scroll wound obliquely between its amorphous base and capital. From the latter a

* I have not examined this MS. Notes on the colours and dimensions were kindly supplied by Dr. G.I. Vzdornov.

red velum is slung across to a corbel on the side of a dark green, gabled structure with a blue, tiled roof and an arched portal partially concealed behind Elizabeth. Below the curtain and stretched behind the column is a portico with an arched window and a pent roof with large dentillations surmounted by a cornice with *cyma reversa* ornament. Elizabeth wears green over brown, treated like the drapery in the previous miniature. Mary's dark brown maphorion is thrown back to reveal her stride towards the older woman. The blue drapery over her is advanced right leg exaggerates the form of the limb underneath and is marked with Y-shaped folds above and below the knee. She has red shoes and rises on the ball of her left foot which rests on the narrow stage in front of the backdrop. The border of the miniature contains flaked, four-petalled flowers set within its double frame. While the Visitation is attached to the Magnificat in Venice, Bib. Marc. gr. 565 (fig. 312), the Moscow composition is unique among the aristocratic psalters.

Fol. 492v (sc. 503v) *Zacharias* (fig. 198), 11.3 × 8.5 cm. On a low, footed bench Zacharias sits writing his prophecy, $\iota\omega(\acute{\alpha}\nu\eta\eta\varsigma) \xi\kappa\tau\alpha\iota \tau\omicron \delta\upsilon(\omicron\mu\alpha)$ on a tablet on his knee. Both bench and tablet are reddish-brown. He has a large nimbus, uncut hair, a red mitre and a long blue tunic under a red mantle the paint of which is rubbed to reveal a "woven" texture akin to that of his beard. The long fingers of his right hand recall those of David (fig. 194) but the red boots are here splayed on a trapezoidal footstool. The miniature is enclosed by a bamboo-like border decorated with flowers between its oblique segments; the double frame has petals at the corners. Above the nimbus, the legend $\delta \pi\rho\omicron\phi\eta\tau\eta\varsigma$ (monogram) $\zeta\alpha\chi\alpha\rho\iota\alpha\varsigma$.

Fol. 494r (sc. 490v) *The Egyptians drowned in the Red Sea* (fig. 199), 8.8 × 9.0 cm.

In the space below the last five lines of the Exodus Ode, a miniature of later date represents the host of Egypt, some of them overwhelmed by the white waves flowing over the blue background. At the centre Pharaoh, crowned and wearing a flying red mantle over a jerkin and tunic, rides a saddled horse that seems to canter undisturbed by the surrounding cataclysm. About him half-length, unhorsed soliders float in a variety of attitudes, some greatly foreshortened like the horse of the rider at lower right who still wields a curved sword. At the upper and lower left, pairs of soldiers in crudely-drawn, brown, lightly shaded *bigae*. The upper group is hailed by a turbaned figure on a rearing horse. The waves behind him emulate those of the Jonah page (fig. 196). The border is left undecorated and there is no inscription.

Fol. 494v (sc. 490v) *Moses receiving the Law* (fig. 200), 11.7 × 9.0 cm.

Facing the Deuteronomy Ode, Moses in right profile receives a green, uninscribed tablet from a cuffed hand. This emerges from an arc painted in several shades of blue on white, subtended from the inner frame of the picture. The border has largely flaked above and to the right but, at left and below, the tendril ornament is quite well preserved. At the corners, bell-like ornament. Moses, nimbed, bareheaded and unusually bearded, accepts the tablet in hands covered by the

lilac himation that he wears over a long blue tunic. His bare feet rest on the lower slopes of a rocky, lilac-coloured massif extending across the picture. His drapery exhibits the characteristic deep folds of the painter; his cheek is marked with a curious concentric formation; the long, leaf-like ear is that of Jonah (fig. 196) and Habakkuk (fig. 204). On either side of his nimbus, the legend $\delta \pi\rho\omicron\phi\eta\tau\eta\varsigma$ (monogram) $\mu\omega\delta\epsilon\eta\varsigma$.

Fol. 497v (sc. 493v) *Hannah* (fig. 201), 12.0 × 9.0 cm.

Continuing the tradition of diverse borders surrounding the gold ground of the fourteenth-century miniatures, the picture facing Hannah's prayer is enclosed in a tendril bearing leaves and flowers, interrupted only at the corners by L-shaped brackets; at the angles of the outer frame are four flower petals, each different in form. Within, Hannah wears a green tunic under a red mantle. She stands facing three-quarters left, her hands and head raised towards the amorphous roof of the two-storied structure, built of green ashlar, that dominates the miniature. Its upper storey is apparently barrel-vaulted with projecting eaves supported on colonettes. In turn, these rest on the roof of the box-like lower storey, its facade arcuated and supported by two columns *in antis*. To the left a green tree grows beside the building, its trunk and foliage touching the left and upper sides of the frame. To the right, behind Hannah, a low wall pierced by window-slits and supporting a cornice with wave-crest decoration. No inscription.

Fol. 498v, *The Three Hebrews before Nebuchadnezzar* (fig. 202), 12.5 × 9.0 cm.

Clad in their customary costume of mitres, lacernae and tunics, the Hebrews stand before the king. Two members of the trio are differentiated from each other only by the colour of their garments (alternately red and green with red and blue boots) and the length of their tunics; the third is concealed below the level of his neck by his companions. In front of Nebuchadnezzar, the "golden image" that they have refused to worship stands frontally, holding a spear (?). The height of this flaked, nude(?) idol, raised on the abacus of an amorphous capital, is indicated not only by the tall, green shaft of the column, but also by the fact that, raised on a golden plinth resting on the lower frame, it breaks the upper, rinceau-filled border. Turned obliquely towards the statue, with his right hand raised towards it, Nebuchadnezzar sits on a footed and high-backed brown throne with pierced dossal, jewelled cross-bar and finials. His golden stemma is encrusted with red gems as is the brown hem of the divitision that he wears below the blue mantle attached at his right shoulder. His feet rest on a red, kidney-shaped footstool. Standing behind the throne are two bareheaded attendants, clad in blue tunics and green mantles, who look at the Hebrews. The low structure—scarcely visible save for its portico with arched windows behind the column—presumably passes behind the figures of the courtiers. The subject, without inscription, is unparalleled among illustrations in the aristocratic psalters.

Fol. 500v, *The Three Hebrews in the furnace* (fig. 203), 11.5 × 8.8 cm.

If the subject of this miniature is conventional in aristocratic

psalter illumination, it departs from the iconographical norms in several respects. Of the three Hebrews, only the figure to the left looks up at the angel. He is drawn in profile and wears a green mantle over a lilac-coloured chiton. His customarily symmetrical companion is rendered *en face* and wears brown over green. He looks downwards past the central member of the group, clad in red and green, and disposed, as usual, frontally and orans. Again, as rarely, the angel here is a half-length figure, the lower portion of his body not covered by the central Hebrew or by the fire. His upper wings are brown, those below green, while he wears a green tunic under a dark-brown mantle. The three figures stand within the flame-filled, reddish-brown trough, the fire equally evident in the round-headed ports of its front; but the angel hovers over rather than walks among them. The border is decorated with a version of bead-and-reel ornament here embellished with flowers and leaves. No inscription against the gold background.

Fol. 502v (sc. 494v) *Habakkuk* (fig. 204), 9.5 × 9.0 cm.

Perhaps the most striking figure of all in the manuscript, Habakkuk exclusively occupies the last miniature in the present arrangement of the folios. This is disposed over two-thirds of the page below the last four lines of the Song of the Three Hebrews. The prophet stands frontally, his legs far apart, hands raised palm-outwards. His head is cocked almost as if listening to the word of the Lord from the radiant blue arc in the upper right corner behind him. This impression is strengthened by the tense concentration of his brows and the irises moved to the far right of the eyes. The thrust of his projecting left hip is balanced by the volume of his greenish-grey himation flying beyond his right elbow and worn over a green undergarment. A further counterpoise is created by the crackling drapery of the left side of his body brilliantly lit in contrast to the dark pools of shadow at his right. His nimbus breaks the chevron ornament of the border and is, assymmetrically but compositionally acutely, closer to the monogram δ προφήτης than to the wider span of his name $\alpha\beta\beta\alpha\kappa\omicron\upsilon(\mu)$. The inscriptions are set against the customary gold background.

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34. NEW YORK, Public Library, Spencer Coll., cod. Gr. I

Early 13th C.

1. Psalter, Odes and Prayers; Psalter *incipit* fol. 2r; Odes *inc.* fol. 366r.

2. Thick parchment, 408 folios.

3. 14-15 lines per page.

4. Black ink; tituli, Psalm initials (occasionally zoomorphic) and numbers in gold (blue added in earlier part of MS): medium minuscule.

5. 23.3 × 17.2 – 16.8 cm.

6. Ex coll. Erwin Rosenthal. Acquired by the N.Y. Public Library at auction in Basel, May 1955.

Fol. 1v, *King David among musicians* (fig. 205), 14.0 × 10.9 cm.

The full-page frontispiece has David, nimbed and bearded, raised on a scabellum behind and higher than the five musicians that accompany him. He wears a crown with prependicularia, and a blue chlamys with a gold tablion, edged in gold, over a long red tunic with vermiculated ornament at the hem. His right arm is raised, revealing a long-sleeved undergarment while his left holds a codex, with a large clasp attached, on which the *incipit* Μακάριος (ὁ ἀνὴρ) ὁ οὐκ ἐπορεύθη can be made out. His boots are drawn only in outline so that they take the colour of the stool beneath them. On either side of the nimbus δ (π)ροφή(της) δα(υ)δ much-flaked, and below, in similar condition, the legend of χ όροι τῶν ὑπ'αὐτῶν προφ(ητῶν). (Cf. Ps.-Chrysostom, Προοίμια τῶν Ψαλμῶν, PG 55, col. 534). The two "prophets" farthest to his left wear short green tunics with gold collars. One raises a pair of cymbals, the other holds a lute-like instrument (cf. fig. 128). Their neighbour, in red,

plays a square harp. To David's right, a figure in a blue tunic with a stick plays a cylindrical drum; beyond him a red-clad figure blows a long, curved horn. The musicians stand at the edge of a terracotta path, which diminishes towards David between two flanking areas of green ground. The gold background above bleeds into the gold border found only in the lower half of the picture. The whole is surrounded by a blue frame.

Fol. 2r, *Christ in Majesty* (fig. 206), 8,2 × 9.0 cm.

The headpiece to Psalm 1 has a beardless Christ seated within a dark golden mandorla crossed horizontally by a lighter arc. He sits on another arc with his right hand raised in blessing, in his left a scroll with the text ἐγώ (ἐ)ἰμι τὸ (φ)ῶς (cf. John 8:12). He wears a cross-nimbus, a dark blue pallium with a red panel at the left leg and a gold tunic. Surrounding the mandorla, a medallion composed of red and blue flowers within chevron ornament and, beyond this, rinceaux-filled spandrels with alternating pairs of red and blue heart-shaped motifs. Flower-petals on the extended base line and at the upper corners of the frame. Between these last, on axis with Christ, a leaved cross. Below, the titulus Παλτήριον τοῦ Δα(υ)ῖδ ἀλλη(λουῖα). The zoomorphic initial is composed of addorsed peacocks with confronted heads and tangent tails perched on columns.

Fol. 126r, *David rebuked by Nathan* (fig. 207), 13.6 × 9.9 cm. Uniquely among aristocratic psalters, each side of the leaf preceding the Penitential psalm is devoted to the familiar iconography. Below the final words of Ps. 49, Nathan, nimbed and with white hair and beard, turns in three-quarters towards the enthroned king. He admonishes him with his raised right hand while holding a red rotulus in his left. Nathan wears a dark blue tunic with clavi on the right arm under a white himation. He stands at the porch of a building with a gabled, red-tiled roof surmounted by a cross. A full-length angel with terracotta wings menaces the seated king with a spear. David is bearded, wears a red stemma with prependicularia and a divitision of the same colour, decorated with the same vermiculated ornament as occurs on the front of his throne. His cushion and footstool are also red and his shoes treated as on fol. 1v. The throne is backless but set against a framed panel with rectangular and foliate ornaments. Within a blue lunette above, the bust of Bathsheba, wearing a stemma with prependicularia and pearl-ornamented robe, witnesses the scene. The ground is green; the gold background again becomes the border of the lower half of the picture. No inscription.

Fol. 126v, *Penitence of David* (fig. 208), 13.9 × 10.0 cm.

The full-page miniature facing Ps. 50 shows David, nimbed and crowned as before but here swathed in a red mantle, in proskynesis before Nathan. The king's left shoe, now white, still rests on the stool behind him but the cushioned throne, now devoid of ornament, is empty. Here it is draped with a blue cloth, its folds heightened with white. Behind this, an ochre building with a gabled front and blue-tiled roof cut off by the gold "border" of the miniature. David's nimbus overlaps the pink himation of Nathan who blesses the king. Behind the prophet, a similar structure, blue with red tiles. Above this, the legend ὁ προφήτης (monogram) νάθαν;

the inscription above the king, unusually, does not abbreviate his name. In the middle of the picture, the spear-bearing angel again clad in blue tunic and pink mantle. As usual, the miniature is framed in blue.

Fol. 193r, *Moses teaching the Israelites* (fig. 209), 11.7 × 9.7 cm.

The headpiece to Ps. 77 occupies the upper three-quarters of the page above the titulus, Συνέχεως τῷ ἄκαφ, and the *incipit* of the psalm with the initial Π(ροσέχετε) consisting of a figure in a cap, a blue mantle and a red tunic, carrying a stave to which is attached a horned monster. Moses turns three-quarters left to show the gold tablet—bearing meaningless letters—to a group of seven Israelites. He wears a rose himation and a blue tunic reaching to his bare feet, one of which intrudes upon the gold border. Behind the prophet is Aaron, dressed in a red mantle over green and un-nimbed. The leader of the Israelites raises his hand toward the tablet from within his mantle; his companions, similarly clad and of various ages, look in different directions. At the rear appears the helmet and head of the youthful Joshua. Above his nimbus, Moses is identified simply as ὁ προφ(ήτης) while the main legend reads ὁ προφήτης μωϋσῆς διδάσκ(ων) τοὺς ἰουδαίους.

Fol. 204v, Ps. 78

A small, fleshy fish disposed vertically forming the initial 'O (Θεός).

Fol. 363r, *David and Goliath; David beheads Goliath* (fig. 210), 16.0 × 10.1 cm.

The full-page illumination before the supernumerary psalm is divided into two equal registers. At upper left, David turns in three-quarters while swinging his sling with his right hand which extends beyond the blue frame. His nimbus and facial features are abraded but his red tunic with tight sleeves, blue stockings and black boots are well-preserved. In his right hand he holds a red cloth (his mantle? Cf. fig. 113) against the curious, gold, club-like spear with which Goliath menaces him. The Philistine's head, arm and legs are rendered in profile, the rest of his body frontally. He wears a helmet, a cuirass over his tunic and a short, blue fighting-skirt. He carries an embossed red buckler which has been extended to form a tear-drop shield, the form that it takes in the lower register. Here Goliath's skirt has become a long tunic. He has fallen to his knees with legs drawn up under him. His right hand rests on his fallen shield while his left is extended toward David, who lunges forward to sever Goliath's neck with the sword while holding his forelock with his left hand. Blood from the wound pours on to the shield. David's right foot passes through both the gold border at the bottom left of the miniature and its exterior blue frame. The flaked inscription in the lower register reads ὁ (δαυ)ῖδ παῖς(ιον) (πολημῶν?) τὸν γολιάθ.

Fol. 365r, *The Israelites pursued by the Egyptians* (fig. 211), 13.3 × 11.6 cm.

The first of the two miniatures before the Exodus Ode has an arcuated gold border and is, as usual, framed in blue. To the left, eleven Egyptians ride beside the already turbulent

sea. This appears to flow from the valley between the two mountains in the background, their contours defined by rapid black lines. It is such features as this that connect the psalter with the "Family 2400," although it would seem to be a fairly late member of the group. Each of the pursuers wears a helmet or *kaffiyeh*, a cuirass and a tunic. Their leader rides a white horse caparisoned in red. Beyond the sea eleven youthful Israelites, including a woman in a red paenula holding a child on her shoulder, look in various directions. At right, Moses, unnimbed, beardless, and clad in a gold himation over a blue tunic, turns his head to look at the enemy. He holds a rod in his right hand which breaks the right border of the miniature. Behind him, to the right, the Pillar of Fire. No inscription.

Fol. 365v, *The Egyptians drowned in the Red Sea* (fig. 212), 13.6 × 11.6 cm.

To the left of the verso, nine of the pursuers drowning in the dark blue sea, the edge of which is defined by narrow hatchings. Some have lost their mounts, other their helmets or bucklers. At centre, the gigantic Moses is unnimbed but able to cause the miracle by touching the water with his wand. His flock move on, across the green ground in front of a grey hill with three wiry shrubs. They all proceed to the right led by a woman in a red paenula raising a pair of cymbals across the right border of the miniature. A youth in a purple tunic bears a cylindrical drum and a crook over his right shoulder. The garments of all the Israelites have fold-lines but, like Moses', are hardly modelled. As in all the miniatures, lines define units of ungraduated colour rather than describe volumes. Like a coulisse, the flat sea overlaps the hill which in turn is superimposed on the gold background.

Fol. 368v, *Moses* (fig. 213), 8.2 × 3.0 cm.

Beside the *incipit* of the Second Ode and holding the pink, blue and gold initial Π(ροσέχετε) in his left hand, Moses raises his right towards a diminutive blue arc with a red border. He is nimbed and clad in a rose himation with a flying tail, a long blue tunic and red shoes; the paint of part of his face and of his left shoe has flaked.

Fol. 376r, *Hannah* (fig. 214), 11.1 × 2.8 cm.

The second marginal miniature shows Hannah, turned three-quarters left towards the bust of Christ enclosed in the letter Ξ(στερεώθη) which she holds in her enlarged left hand. Her other hand is raised towards the Lord while Christ, in a gold pallium and cross-nimbus, extends his right to form the central bar of the initial. Hannah is nimbed and wears a purple-brown paenula edged in gold and a tunic, treated similarly, long enough to reach her purple-brown shoes.

Fol. 378r, *Habakkuk* (fig. 215), 11.1 × 3.5 cm.

The Ode is flanked by the elongated figure of Habakkuk, barefooted and dressed in a pale green mantle and a blue tunic. On his raised, covered hands, he holds a seated, adult Christ. The nimbi of both are outlined in red; both their garments have gold borders. The prophet looks upwards past Christ who returns his gaze in a nearly complementary profile. The Lord's body, with the raised right arm, forms the initial Κ(ύριε) with which the Fourth Ode starts.

Fol. 381v, *Isaiah* (fig. 216), 11.4 × 4.3 cm.

Beside the *incipit* of Isaiah's Ode, Ξεκ νυκτός ὀρθρίζει, the figure of the nimbed prophet turned in three-quarters, holding in his covered left hand a half-length, adult Christ whose raised right arm constitutes the central member of the initial. Isaiah repeats this gesture with his left hand and wears a dark blue tunic reaching to his bare feet under a pink himation. Christ's pallium is likewise dark blue.

Fol. 383v, *Jonah* (fig. 217), 8.1 × 4.1 cm.

Like Habakkuk and Isaiah, the sea-monster occupies a space reserved in the left justification of the text. Its claw-like tail is raised on high while the crossed forepaws and blue head are directed towards the right. Its body consists of red and gold cloisons circumscribed with gold. The monster's tongue hangs from its mouth immediately below the upper portion of the clothed Jonah who, nimbed and with raised hands, represents the initial Ξ(βοήσα ἐν θλίψει).

Fol. 385r, *The Three Hebrews in the furnace* (fig. 218), 6.8 × 3.1 cm.

The entire group, including the angel, the Children and the chalice-like furnace in which they stand, constitutes the initial Ε(ὕλογητός). The half-length, nimbed angel with terracotta wings edged in gold hovers above the Hebrews, his right wing touching the flames that surround the lower portions of their bodies. They have gold nimbi and tunics and raise their hands in prayer. While the central figure is, as usual, drawn *en face* his companions turn towards the text of their prayer.

Fol. 389v, *Daniel* (fig. 219), 5.1 × 2.7 cm.

The nimbed, inclined head, extended arms and advanced leg of Daniel form the initial Ε(ὕλογεῖτε) of the Eighth Ode. He wears a mitre, a short red tunic with a gold collar, blue anaxyrides and red boots. This costume is divided into cells defined in gold. As usual, he defers towards the text that he accompanies.

Fol. 391r, *The Virgin with the Christ Child* (fig. 220), 5.9 × 3.1 cm.

The Virgin, dressed in a purple-brown maphorion over a long blue tunic holds the Child, who offers a complementary profile, on her extended hands. While her right hand is bare, her left would seem to be covered by the long sleeve of her garment which falls as in the Isaiah miniature (fig. 216). Christ blesses her with right hand while in his left he holds a rolled scroll. He wears a red mantle, its borders defined, as are the Virgin's garments, in gold. Flanking him the sigla IC XC while the Virgin is identified to her left as μῆ(τηρ) θ(εο)ῦ. The combined figures make up the initial of the Magnificat, Μ(εγαλύνει).

Fol. 393r, *Zacharias with the young Baptist* (fig. 221), 7.3 × 7.3 cm.

Situated towards the end of his prayer, the figure of Zacharias replicates the initial of verse 76, κ(αὶ σὺ, παῖδιον). He lays his right hand on the nimbed head of the child, John, who is turned frontally and holds a scroll with meaningless letters on it in his left hand. Zacharias is clad in a long tunic and a rich, red mantle with a floral medallion and gold collar and hem. He wears a mitre on his nimbed head and red

shoes. Above the head of the Baptist, dressed in a short blue tunic, Zacharias gestures towards the clipeus containing a flaked bust of Christ holding a book.

Fol. 393v, *Hezekiah* (fig. 222), 7.0 × 2.3 cm.

The marginal figure of Hezekiah, dressed in a red tunic with gold borders, the loros and a stemma with prepandoulia of the same colour, stands almost full-length within a curved red and blue tendril. His raised hands form the central member of the initial 'Ε(γὼ εἶπα ἐν τῷ ὕπνῳ) with which his prayer begins.

Fol. 395v, *Manasses in the Brazen Bull* (fig. 223), 9.7 × 11.1 cm.

The immense pink bull standing amid flames occupies the width of the page and its entire lower half save for the titulus, Προσευχὴ μανακῆ βασιλέως τῆς ἰουδαίας. Within it, Manasses huddles in proskynesis, nimbed, barefooted and wearing a gold stemma, a blue tunic and a red mantle edged in gold. Both the animal and its prisoner face the recto where the prayer is given. For the use of this and the following texts, see Cutler, "Spencer Psalter," pp. 134 note 12 and 136 notes 13 and 14.

Fol. 398v, *St. Basil* (fig. 224), 9.2. × 10.0 cm.

The half-length figure of the saint, identified as ὁ ἄγιος βασιλεὺς, wears the omophorion over a reddish-brown sakkos and holds a golden book in a position revealing the sleeve of his sticharion. Basil has a long head with full, pointed beard; his body is cut off by the lower border of the picture which continues the gold of the background. Like the earlier miniatures in the Psalter, this is framed in blue.

Fol. 403r, *St. John Chrysostom* (fig. 225), 7.4 × 10.1 cm.

The headpiece to the prayer consists of St. John Chrysostom clad, like St. Basil above, as a bishop. The miniature is flaked about the head but the legend ὁ ἅγιος ἰω(άννης) ὁ χρυσόστομος is legible on either side of the nimbus. Chrysostom blesses with his right hand and, presumably with his left, supports a golden book with a tooled cover fastened with clasps. As in the previous miniature, the saint's body is cut off at the waist by the border. The marginal figure of a monk, garbed in brown with raised hands, forms the initial of the invocation Κ(ύριε) with which the prayer opens.

Bibliography : see p. 120.

35. OXFORD, Bodleian Library, cod. Barroci 15 (olim 1329; 8° 19)

Ca. 1105

1. Psalter and Odes; prologues and commentaries of various authors on the Psalter; Psalms fol. 1r; Easter tables fols. 34r-39r, including an Easter cycle yielding the years 1105-40 and a commentary on Easter calculations fol. 36r; Psalter *incipit* fol. 40r; Odes *inc.* fol. 344r.

2. Parchment, ii + 395 folios.

3. 16 lines per page.

4. Brown ink; titles and psalm numbers in gold or red, occasional initials with floral ornament; medium minuscule, pendant from the ruling.

5. 15.5 × 11.5-10.5 cm.

6. An erased Greek inscription, unreadable in ultra-violet light, on the lower margin of fol. 1r (Bruce Barker-Benfield). The MS was part of the collection formed by Francesco Barozzi (1537-1604) of Crete and his nephew and heir, Iacopo Barozzi (1562-1617) of Venice. This collection of 244 books was obtained in Venice by Henry Featherstone, an English stationer, who deposited them on January 26 1628/29 with archbishop Laud's books at London House. The Barocci collection was bought by William Herbert, third earl of Pembroke and chancellor of Oxford University, who presented them to the University on 25 May 1629.

Fol. 1r, Headband to Basil's Prologue to the Psalms, 1.5 × 7.2 cm.

Gold rectangle enclosing linked blue circles containing flower petals, partly overpainted.

Fol. 39v, *King David with an icon of the Virgin* (fig. 226), 11.4 × 8.4 cm.

The full-page illumination facing the *incipit* of the Psalter has a broad border studded with red, blue, purple and green cabochons against a gold ground. This is enclosed within a double frame with open flower-petals at the ends of its extended base and closed, bud-like forms at the upper angles. David stands to the left, turned in three-quarters and clad in a red divitision with jewelled and pearled cuffs and hem under a blue mantle edged in gold with a gold tablion and shoulder-patch. Both of these have vermiculated ornament. He has a short, white beard, a gold nimbus and gem-encrusted stemma; with both hands he holds an open codex from which an inscription may have flaked. The lower portion of his mantle and the area to the right of his red scabellum—where one might expect a donor figure—have been rubbed. Behind him, a tall narrow building with window-slits and a blue, gabled roof; the left side of this structure is green, the right magenta. To the right of the picture a domed structure with blue tiles over a green portal with a half-drawn red curtain. The portal rests on a flight of steps while, to its left, is an arcade with horseshoe arches springing from an elaborate column with a moulded base. Above the arcade a wide, purple architrave with foliate ornament. Three trees, two of them cypresses, are visible through the arches. Against the gold background, a red-framed icon of the Virgin. She is dressed in a purple maphorion over a blue tunic, the Child in a purple garment with a gold collar(?). The faces have flaked but, from the inclined head of the Mother of God and her son's position, this would seem to be of the Eleousa type. Above the icon, the legend in white μή(τη)ρ θεοῦ and, higher still, ὁ προ(φ)ήτης δα(υ)δ.

Fol. 40v, Headpiece to Ps. 1, 6.9 × 9.3 cm.

Gold rectangle, with flower petals at the corners, containing blue and green flowers and leaves growing from a tendril. The band encloses the titulus Ψαλτήριον τερπνόν εἰς θεόν με(γά)λο(ν) ἀλληλοῦ(ια).

Fol. 195r, Headpiece to Ps. 77 (fig. 227), 6.2 × 9.8 cm.

At the head of the page the injunction contained in Ps. 77 is attributed to Christ: Χ(ριστο)ῦ δ(α)στολ(ή) πρὸς τὴν ἐκ-

κλη(σίαν). κ(αι) πα(ρι) τ(ῆ)ς τοῦ προτέρου λα(οῦ) παρανομίας. Below, a rectangular frame, similar to that on fol. 40v, encloses flowers within tangentially linked roundels; leaves grow from the stems of the connecting tendrils. This vegetable border surrounds the titulus of the psalm × Συνέχεως τῷ ἁσπ +, which starts with a lemma connecting it with the attribution at the head of the page. The initial Π(ροσέχετε) is composed of two flower-bearing staves connected by a leafy cross-bar.

Fol. 343r, David and Goliath; David beheads Goliath (fig. 228), 10.4 × 7.5 cm.

A clumsily moulded, outer gold frame with vestigial foliate ornament at its corners surrounds and, at the top, underlies an inner frame of the same colour. At left, there is a gap of ca. 0.5 cm. between the two. In the upper register Goliath in profile, wearing a helmet, a gold cuirass over a red tunic and a flying, blue mantle, has already hurled the white-tipped spear with his right hand. In his left, somewhat awkwardly, he holds a buckler decorated with a brief pseudo-Kufic inscription. On either side of and between his legs, sheathed in tight-fitting blue trousers ornamented with stars, are space-filling shrubs and trees. David wears the same kind of puttees and boots as Goliath, towards whom he turns only his head. His body faces the spectator but the light blue mantle protecting his left arm and the sling containing three stones (cf. the inscription of London, Add. 36928, fol. 45r, fig. 173) demonstrate his readiness. The youth has a faint nimbus outlined in white and a short, blue tunic with a golden hem and collar. All faces in the picture are partially flaked. David stands before a pink mountain that becomes blue towards its summit while the higher peak behind Goliath—only slightly taller than his adversary—is blue-green. They confront each other standing on green ground; the background is gold laid over pink as in Add. 36928. Against this, two sets of legends in different hands. In white, ὁ δα(υι)δ and ὁ γολιάδ; in a later black, between these names, εἰς ἄγον... In the same black script, above the picture, the nonsensical inscription δοιδαστακαλὸς παχὼν μριας.

Against the same background in the lower register, David applies the cutting edge of a white sword to the giant's neck. His tunic now lacks the golden hem and his mantle flies behind him. Goliath is dressed as above, save that his helmet lies on the ground before him; his shield, now attached by a strap, lies behind him and the empty scabbard rests at his side. He has fallen forward on his knees and David seizes the hair at the back of his head to raise the giant's head. The *coup de grâce* is silhouetted against the valley between the blue-green, snow-covered peak behind David and the two mountains—in front, one pink turning to blue as it rises; behind, an entirely blue mountain—to the right. Above the battle, traces of a white legend beginning ὁ δα(υι)δ... οντα...

Fol. 343v, Crossing of the Red Sea; the Egyptians drowned (fig. 229), 10.6 × 7.6 cm.

The moulded frame of the previous miniature is now blue rather than gold. At left it is painted over Moses' right hand and covers the gold inner frame that encloses the Goliath miniature. Traces of this earlier frame, with lobed corners, are visible above the picture as is an effaced inscription in the

upper margin. To the left Moses, in a long blue tunic under a rose mantle and wearing sandals, stands somewhat apart from the group of at least five Israelites that follow the Pillar of Fire but turn to look back in awe at the sea's raging. The fiery column appears to descend from a blue, semi-circular arc in the upper right corner; from this, too, is extended a hand pointing their way forward. In the first row, the Israelite to the left wears an olive-coloured mantle over a salmon tunic and has a blue sack draped over his back. The central figure wears a short, red tunic over his piped trousers and boots and carries a magenta bundle behind his head. At right, a woman in a blue tunic under a green paenula carries a naked child on her left arm. Portions of other heads are evident behind. They advance across blue-green ground dotted with shrubs. Against the gold background, laid over pink, the legend in white ἰ(σρα)ήλ νικη...

Below, the inscription αἰγυπτίων βύθισις above the blue sea, is better preserved. The swirling currents are defined by fine white lines used for drapery folds in other miniatures of this manuscript. At left Pharaoh, wearing a golden, jewel-studded stemma and a purple mantle with golden collar, is still mounted upon his stumbling horse. Ahead of him and looking back, much like the Israelites in the upper register, four armoured and helmeted soldiers (and the helmet alone of a fifth, visible in the centre) ride pink, red and black horses that rear their heads as they are engulfed. A larger troop is suggested by the fourteen upraised, white-tipped lances. Beneath them, a drowned rider appears to crawl along the bottom of the sea.

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36. OXFORD, Lincoln College cod. gr. 31 (on deposit in Bodleian Library)

Second half of 12th or early 13th C.

1. Psalter and Odes; Psalter *incipit* fol. 1r; Odes *inc.* fol. 196r.
2. Parchment, 207 folios: fols. 1-42 paper, written in a later hand. Fragment ending in middle of Ode of Three Hebrews.
3. 21 lines per page.
4. Black ink; initials, tituli and psalm numbers in red; medium minuscule.
5. 15.4 × 10.8 cm.
6. Ex coll. Sir George Wheler. Probably bought during Wheler's travels in Greece, 1675-76 (Wheler, *A Journey into Greece*, London, 1682, pp. 31, 323, 350 and 441, records that he purchased or otherwise acquired specific MSS at Corinth, Athens, H. Loukas, Corfu and Moni Pendeli. He does not mention this psalter). Bequeathed by Wheler to Lincoln with the rest of the college's Greek MSS in 1723.

Fol. 1r, Headpiece to Ps. 1.

A lobed pylê, decorated with red and black guilloche ornaments, containing the titulus *Ψαλτήριον (sic) σὺν Θεῷ ἁγίῳ: Δα(υ)ὶδ προφήτου καὶ βασιλέως μέλος α'.*

Fol. 68v, Rebuke and Penitence of David (fig. 230), 11.3 × 7.8 cm.

The miniature occupies the upper central portion of the page facing the Penitential Psalm. Despite almost complete paint loss, a composition of the type familiar in MSS of the "Family 2400" (cf. fig. 180) is evident. The crowned head of David, enclosed in a large red nimbus, and traces of his enthroned body are evident at right in front of a gabled structure. Most of this, as is true of the flying angel who points to David's head, is detectable only through the faint red underdrawings. Fragments of paint survive for the enthroned king's feet and, beside these, he is shown again huddled on the ground in front of the standing Nathan. Like the king, the prophet is nimbed; obliquely across his body, a later scribble *+ελς*. Behind him a high wall with, apparently, crenellations. The picture is framed by a simple red line.

Fol. 194v, David and Goliath (fig. 231), 10.4 × 7.2 cm.

Framed like the previous miniature but in slightly better condition, David and Goliath confront each other on the page facing Ps. 151. Standing on almost entirely flaked green ground, the giant raises a long spear, which he aims at David's body, in his right hand while his left holds a red, circular shield with embossed decoration extended to form a tear-drop shape (cf. fig. 210). He is helmeted and wears a long red mantle with an elaborate hem. Facing him David has a nimbus—detectable only by its form incised on the parchment—and brown hair. He is clad in a brown (?) chiton and swings the sling with his right hand; his left is swathed in his mantle. Against the gold background, the nonsensical inscription in a later, cursive hand τ.. ο.. καπατεσοι μ.. Δ(αυ)ιδ?

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CUTLER-CARR, "Benaki Psalter," p. 307.

37. OXFORD, Trinity College, cod. 78 (on deposit in Bodleian Library)

Last quarter of 11th C.

1. Psalter and Odes, Nicene Creed and marginal commentaries of Theodoret, Hesychius *et al.*; Psalter *inc.* fol. 5r; Odes *inc.* fol. 253r.
2. Parchment, i (paper) + 277 folios.
3. 16 lines per page.
4. Brown ink; red initials and tituli; medium minuscule. Two burn holes through first six pages.
5. 12.4 × 10.0 cm.
6. Ex coll. John White, bishop of Winchester 1556-59. Given by White in 1557 to Sir Thomas Pope, founder of Trinity (inscriptions on fols. 1r, 275r); Pope's signature on fol. 2v.

Fol. 3r, David and Melodia (fig. 232), 8.7 × 6.7 cm.

Although the lower half of the miniature is largely flaked, enough survives to document its iconographical kinship—as, too, for the miniatures on fols. 3v and 4v—to Athos, Vatopedi 761 (no. 15, above). David, seated on a rock, plays a square, golden harp. The paint and even the form of his garments is all but lost. Behind him Melodia, the upper half of her body without colour, her left leg draped in blue, her right leg in red. Against the gold background, at left, a steep ochre crag with a tree at its summit. To the right a tall, narrow, gabled structure disposed obliquely with a wall abutting its right side; traces of a red curtain in its portal. The rocky landscape seems to run from the base of the mountain across to the building. About the picture, a wide blue frame. Beyond this, at the lower left corner, a portion of this and the subsequent leaf missing. No inscription.

Fol. 3v, David and Goliath (fig. 233), 8.7 × 6.7 cm.

The blue frame of the second frontispiece has all but entirely flaked. Near the left side, David, his left hand covered with a blue cloth or mantle and an indistinguishable object (the sling?) in his right, confronts Goliath on horseback. The youth is nimbed but what appears to be a crown may be only a full head of hair. He wears a red tunic over a long-sleeved, blue undergarment. The colour of his legs and feet is effaced. On the green ground in front of him, a blue, much-flaked horse with Goliath in the golden, red-edged saddle. The Philistine is clad in golden armour, the paint of almost all of which is lost; the same condition affects the blue mantle that flies behind him. He carries a red, tear-drop shield, framed in brown and, in his upraised right hand, a spear. Goliath's horse rears before a purple-brown mountain of the same height as that behind David. No inscription.

Fol. 4r, King David the Psalmist (fig. 234), 8.7 × 6.8 cm

Against a gold background broadly framed in blue, David sits writing the *incipit* of Ps. 1 in red in a codex resting on his left thigh. He is crowned, has a gold nimbus outlined in red and wears a blue mantle over a long, gold tunic. The colour of these, like that of his red shoes, survives only in fragments. He sits on a red, cushioned faldstool leaning over

his work in the manner of contemporary Evangelist portraits. Before him, a flaked desk with compartments supporting a dolphin-lectern bearing an open, uninscribed book (cf. fig. 322). In the background at left, an obliquely-disposed, gabled building with a red curtain half-drawn across its portal and an ochre wall. Above this, the legend $\delta \delta\alpha(\upsilon)\delta \delta (\beta)\alpha\kappa\lambda(\epsilon\upsilon)c$ and beside the dark blue arc from which leans a half-length Christ, clad in gold, the sigla $\overline{IC} \overline{XC}$.

Fol. 4v, David raised on a shield and crowned (fig. 235), 8.7 × 6.8 cm.

David stands frontally wearing a nimbus outlined in red and a long, purple mantle. He receives the crown from another nimbed, crowned but bearded figure in a red mantle over a purple tunic. The latter, turned in three-quarters, shares with David an oval red shield raised above a strip of golden ground by two youths in short tunics. The left figure is clad in a purple tunic that has almost totally disappeared, the right in a blue garment with a red collar and hem. Behind Saul (?) is a tightly-knit group of bearded elders. They are largely effaced but the figure by the left margin wears a long red tunic under a blue mantle with a tablion. Beside him, an elder in a lime-green tunic. Symmetrically, to the right, a group of five soldiers bearing shields and upright spears. The miniature, lacking any inscription, has the customary background and frame.

Fol. 5r, Headband to Ps. 1, 0.7 × 4.8 cm.

A rectangular, golden band divided into segments with blue rosettes. Below, the gold titulus $\Psi\alpha\lambda\tau\eta\rho\iota\omicron\nu \tau\omicron\upsilon \delta\alpha(\upsilon)\delta \delta \alpha\lambda\lambda\eta(\lambda\omicron\upsilon\upsilon\acute{\alpha})$ and the initial $M(\alpha\acute{\kappa}\alpha\rho\iota\omicron\varsigma)$ in gold and blue.

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 VOKOTOPOULOS, "Ένα άγνωστο χειρόγραφο, p. 185.
 CUTLER, "Mâr Saba," p. 47.
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38. PALERMO, Bib. Nazionale, cod. dep. Museo 4

Last quarter of 12th C.

1. New Testament, Psalter and Odes; Canon tables (VI-X) fols. 1r-2v; Matthew *inc.* fol. 4r; Acts *inc.* fol. 119r; Epistles *inc.* fol. 152r; Psalter *inc.* fol. 230r; Odes *inc.* fol. 288r (Exodus Ode lacking).
2. Medium thick parchment, 294 folios, disordered in 17th C. binding. Within the miniatures (cf. fig. 240), sizeable green-painted areas have completely corroded exposing the previous or succeeding page.
3. 34-35 lines per page.
4. Black ink; tituli, initials, kathismata and staseis numbers in red; tiny minuscule pendant from ruling.
5. 21.6 × 16.0 cm.

6. The MS has traditionally been associated with Queen Costanza, wife of Peter of Aragon (1262-1302); it may have belonged to an earlier Costanza, mother of the emperor Frederick II, who was a nun in the Basilian convent of S. Salvatore at Palermo. The ambiguity rests on the 17th C. inscription on fol. 3r: $\text{Ἐχομεν διὰ τὴν παραδίδωσιν τοῦτο τὸ βιβλίον εἶναι Βασιλίσσης Κωνσταντίας ἡ ἐν τούτῳ τῷ μοναστήριῳ τοῦ ἁγιωτάτου Σωτήρος ἡν Ἀσκήτρια}$. Two leaves were removed before it was described by Martini in 1893; these were originally fol. 161r, with a headpiece of John and the text of 2 Peter 3:15 through 1 John 2:9, and the page on which the Deuteronomy Ode begins (fol. 288v, fig. 238). Now deposited in Bib. Nazionale in Palermo; restored at the Istituto di Patologia del Libro A. Gallo, Rome, in 1974.

New Testament miniatures: fol. 3v, Evangelist Matthew; fol. 4r, headpiece to Matthew: bust of Christ; fol. 30v, Evangelist Luke; fol. 31r, headband to Luke, fol. 59r, Evangelist Mark; fol. 118v, St. Luke and Theophilus (?); fol. 119r, headpiece to Acts: bust of Christ; fol. 152r, St. James; fol. 155v, St. Peter; fol. 161r, St. John (Philadelphia, Free Library); fol. 164v, St. Jude; fol. 166v, St. Paul and Timothy.

Fol. 230r, Headband to Ps. 1 (fig. 236), 2.3 × 8.1 cm.

Within a rectangular frame with flower-petals at the corners—that at lower right attached by a tendril and considerably larger than the other three—four tangent, blue medallions containing blue flowers growing from red buds. In the spandrels, on the common gold ground, leaves growing from the frame. Below, its titulus, $\Psi\alpha\lambda\tau\eta\rho\iota\omicron\nu \tau\epsilon\rho\pi\nu\omicron\nu \epsilon\iota\varsigma \theta(\epsilon\omicron)\nu \mu\epsilon\lambda\omicron\varsigma$.

Fol. 287v, Moses parting the Red Sea; Dance of the Hebrew Women (fig. 237), 14.8 × 9.6 cm.

Within a narrow frame and standing on a median line of the same colour, a barefooted Moses strides to the right. He has long white hair around a well-preserved face, the cheeks of which are heightened with spots of red. He touches the flaked blue sea with the black wand that he holds in his diminutive, right hand. Clad in a green himation over a long, magenta tunic, he gestures towards the arc, almost entirely devoid of blue paint, at upper right. The underdrawing throughout is brown. His gesture is answered by that of the first of three women, dressed in a green tunic under a magenta mantle with a red hem, representing the Israelites. Her features are marked by a bulbous nose, sharply downturned eyebrows and a similarly oblique extension of her eye. Partly cut off by the left margin, a second woman wears a green hood and a red mantle under a green tunic with a red hem. The brown hair and flaked face of a third figure are partially visible between the heads of her companions. Behind them, a magenta hill rises before the gold background on which is inscribed $\delta \pi\rho\omicron\phi\eta\tau\eta\varsigma$ (monogram) $\mu\omega\upsilon\varsigma(\eta\varsigma) (\delta\iota)-\epsilon\rho\chi\acute{\omicron}(\mu\epsilon\omicron\varsigma \tau\eta\eta\upsilon) \theta\alpha\lambda\lambda\acute{\alpha}\sigma\sigma\alpha\nu$.

Below, the two central dancers present almost symmetrical and complementary profiles strongly defined like that of the leading woman in the upper register. The left member of this pair has an almost entirely flaked, long blue robe with double clavi. Her partner is dressed in a similar, magenta robe with a remarkable box-pleated hem. Their hands are linked within

their long, pendant sleeves. At far left, a woman in a loose red tunic with similar clavi and sleeves and a gold collar, worn over a divided skirt. She turns to her right, holding a brown tambourine in each hand. Corresponding to her, at far right, a frontally-disposed dancer in a long, red mantle with a gold collar and, again, full sleeves. All four women have long brown hair and blue shoes. They dance on an almost completely lost green ground and, against the gold background, occupy virtually the entire height of the register. No inscription.

Fol. 288v (= Philadelphia, Free Library, cod. Lewis 353, fol. 2v), *Moses* (fig. 238), 8.4 × 9.6 cm.

This is the headpiece to the second Ode, set between the last two lines of Ode 1 and the *incipit* of Moses' song from Deuteronomy (not *en face* as indicated in *Princeton Cat.*). His left hand is raised in address to a flaked arc in the upper right corner. Moses is nimbed and coiffed as on fol. 287v but here wears a purple himation over a lime-green tunic. As before, his bare right leg slightly traverses the lower frame of the miniature. With his right, he gestures towards the shrubs and trees that dot the purple, magenta and pink hills of the landscape before which he stands in profile.

Fol. 289r, *Hannah* (fig. 239), 7.3 × 9.6 cm.

Within a red frame just below the middle of the page, Hannah stands full-length in three-quarter view. She wears a purple-grey paenula over a blue tunic, its folds heightened with red, and red shoes. Her eyes and left hand are raised towards a blue arc with white striations seemingly balanced on the summit of the pink hill at right. While the magenta tree and flame-like shrubs—similar to those in the previous miniature but quite different from the vegetation in other MSS of the "Family 2400"—are well preserved, the green paint of the ground is all but gone. Sharing the base line with the shrubbery, a pink three-storey structure at left. It has a tiled roof, a gable and different ornament at each level separated by string courses: a guilloche on the upper floor, a bi-coloured chevron in the middle and a grille on the bottom floor which closes the large, round-headed windows framed in white and magenta. On either side of her nimbus, the legend ὁ προφήτης (monogram) ἄννα.

Fol. 289v, *Habakkuk* (fig. 240), 6.1 × 9.6 cm.

At the bottom of the page facing Habakkuk's Ode—towards which he looks—the prophet's half-length figure is swathed in a magenta himation, very dark in hue as it is gathered about the waist, and a blue tunic with red and white folds. In his right hand he holds a rotulus. His nimbus surrounds a face and hair from which much paint is lost, revealing red under-drawing and eyes unnaturally connected by a line across the bridge of the nose. His neck and hands have similarly flaked and there is a green stain over the back of the head and shoulders. The lower part of the miniature has lost two major areas due to corrosion of the parchment under the green ground which survives only beside the red frame. At left, a building in which the decoration of the stories is a simple variant upon that in the Hannah picture. But the blue arc to which he raises his right arm is more broadly striated in red. Flanking the nimbus, the legend ὁ προφήτης (monogram) ἁββακούμ.

Fol. 290v, *Isaiah* (fig. 241), 5.9 × 9.8 cm.

A wider red frame encloses a similar miniature but here, since green is used for Isaiah's himation, it is this area that has suffered. Under this he has a magenta mantle, its folds—formed by the arms raised towards a striated blue arc—heightened with white. His halo is a thick red outline against the gold ground; the identifying legend on either side is all but lost. Behind him a building of at least four stories, divided by magenta and white string-courses. This has a green roof and a gable framed in white and magenta. To the repertoire of architectural ornament in the two previous miniatures is added a stair-step ornament used repeatedly on the upper storey. The arc subtended between the upper and right sides of the frame is overlapped by magenta hills, their contours defined in a darker colour. The miniature occupies the central third of the page.

Fol. 291r, *Jonah* (fig. 242), 6.2 × 9.7 cm.

The prophet rises from the maw of the sea-monster nimbed and dressed in a corroded green himation over a magenta tunic. He raises one large, open hand towards the flaked, blue arc at upper right. The monster has magenta and white stripes on which are superimposed black scales. Its mouth is, unusually, filled with teeth but its whole head more bovine than canine. The creature extends across almost the entire width of the miniature just below the middle of the page. It swims in a matte blue sea below the gold background on which the legend ὁ προφήτης (monogram) ἰωνᾶς is still evident. Green corrosion has eaten away the area inside the lower left corner of the red frame.

Fol. 291v, *The Three Hebrews in the furnace* (fig. 243), 7.7 × 9.8 cm.

Above the title and four lines of the Prayer of the Three Hebrews, the gigantic angel extends his arms behind the heads of his charges on either side. As usual, both the angel and the central Hebrew are shown *en face*. The latter has lost his hair-colour and his face is stained green but his red lacerna and magenta tunic are preserved. The lateral figures, like their companion unnimbed, have green tunics. All are cut off at the waist by the cornice of the furnace, its frontal wall voided with three round-headed, flame-filled ports; the spandrels of the arches are decorated with trefoil ornament. The area beneath the angel's outstretched arms is magenta rather than fiery-red and such, too, is the colour of his robe. His arms and sides are enlivened with summary folds in red and white; his gold collar has lost most of its vermiculated pattern. He has large black wings streaked with gold and red and white under-feathers. Across the top of the picture, the legend οἱ τρεῖς παῖδες; only traces of an inscription on either side of the angel's red nimbus.

Fol. 293v, *The Virgin* (fig. 244), 9.6 × 9.6 cm.

The square headpiece to the Magnificat occupies slightly more than the upper half of the page. She is shown half-length, *en face* and orans. All flesh colour is lost but the under-drawing, like her nimbus and the sigla MP ΘY is red. She wears a purple maphorion with black folds over a blue tunic with gold cuffs.

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5. Ca. 36.00 × 25.5 cm.

6. Bought in Constantinople between 1557 and 1559 for 100 *écus d'or* by Jean Hurault de Boistaillé, ambassador of King Henri III of France (17th C. inscription on fol. 1r); French binding of second half of 16th C.

Fol. 1v, David and Melodia (fig. 245), 20.3 × 18.0 (dimensions here and for subsequent miniatures in this MS exclude the border); border ca. 1.5 cm wide.

The inner and outer frames are blue-green with red and blue stair-steps set within a chevron; at the corners, chiasically disposed black lozenges on gold ground. David, unimbed and clad in a white chiton with an ornamented gold shoulder-patch and sleeve hem, sits on a rock playing a right-angled psaltery. The uprights of this instrument are white, its base and rest-bar gold; its oblique axis intersects that of the shepherd's three-quarter position. A reddish-brown mantle over his left shoulder passes under his body and across his right thigh to the other leg on which he rests the instrument. He has white, laced boots tied with a bow behind the calf. Behind him, Melodia, her hair bound with a red circlet with a blue cabochon in a gold setting. A similar brooch at her shoulder holds a buff bodice. Her midriff is swathed in mauve with a light green, rectangular panel. About her thighs a blue mantle with a gold hem hanging before the rock; her skirt reaches to her feet shod in sandals composed of blue thongs. Melodia's hair is brown, David's more reddish like the tones of the skin on his right forearm, the inside of his left hand and his right leg. They sit in front of a tree whose oak-like leaves are dark green superimposed on others of a lighter colour.

In the left background, blue grisaille buildings identified as BHΘAE(È)M. Above a round-headed arch, flanked by window-slits, two square windows have half-grilles. To the right of this a projecting cornice supported by a corbel. This and the surrounding structures are painted in a variety of blues, like the background of the picture. At far right blue, cypress-like trees heightened with yellow-green. Before these, but partially concealed by a lectern and a column, tied with a red ribbon, from behind which she spies on David, a nymph with greyish-blue skin and a marked red tip to her nose. The column is grey, tending towards blue at the base, supporting a buff-coloured fountain. In the angle between this and David's knees, a sheep and a goat. Like the corresponding animals in the foreground, the sheep is green with patches of red and has a curly forehead, back and rump; all the goats are blue-black. Beside David, a curly-tailed, brown dog with white claws. These cast buff shadows as does David's right leg, resting on the common grey-green ground enlivened with tufts of green plants. The animals look in all directions, but the sheep by the stream are not reflected in it as they are in the Marciana Psalter (cf. fig. 413). To the right of the uppermost creatures, a terraced outcrop of rock, grey at the top with brown veins and brown below. Before this, a male personification (ἸΟΡΟC BHΘAEÈM in white letters) with red skin, white hatchings on his legs and white highlights on his knuckles. He wears a green wreath in his hair, a blue-green mantle and clasps a leafless tree-trunk of the same hue. The page has suffered from two horizontal creases about one-third and one-half way down; the upper fold in particular has caused paint-loss.

39. PARIS, Bib. Nationale, cod. gr. 139 (olim CCXI; 211; 1878)

Miniatures of ca. 975 inserted into another 10th C. MS

1. Psalter and Odes with catenae drawn from nine commentators (cf. Karo-Lietzmann, pp. 25-27; Omont, *Miniatures*, p. 4); Psalter *incipit* fol. 8r; Odes *inc.* fol. 420r.

2. Thick parchment, 449 pages including 14 miniatures on inserted folios.

3. Up to 18 lines of psalm text in inner column, surrounded by up to 70 lines of commentary.

4. Brown ink; tituli in red and gold; initials to psalm verses and names of commentators in red; minuscule script on ruling; each psalm *incipit* beneath its pylê or headband.

Fol. 2v, *David killing the Lion* (fig. 246), 20.2 × 18.14 cm. While compositionally akin to that of *David and Melodia* (cf. Cutler, "On the Use of Sources in the Macedonian Renaissance"), this miniature has a wider border decorated with alternating blue and green leaves, with attached ivy tendrils, treated as a wave-crest pattern on the gold ground. The narrow outermost frame is red with ribbons at its corners; this frame is cropped at the left. In the centre of the picture, David, turned three-quarters to his left, raises a knotted, wooden club above his head and, with his left hand, seizes the mane of the brown and grey lion that has leapt on a blue-grey sheep. Blood drips from the beast's mouth and claws on to the ground before the sheep. Considerable portions of paint have flaked from the head and body of the lion and the loss continues across David's legs to the psalter, laid aside on a purple cloth at far left. The borders on either side have lost paint between this lower area of damage and a line at the level of David's hair where the picture has been folded. The shepherd wears a white chiton tied with a red belt at the waist and decorated with ornamented clavi. He has the white boots of the previous miniature but the mantle tied about his chest is now blue.

While David has no halo, the personification identified in white letters on a blue cloud as $\dot{\text{I}}\text{CXYC}$ has a pink nimbus about her head; she wears a laurel wreath in her hair bound with a red ribbon. Her green mantle flies as she runs behind David, encouraging him or demonstrating the rapacious animals with her outstretched right arm. She has a blue girdle, a red belt about her waist and a deeply pleated, brown skirt extending to her sandals which are of the same type as *Melodia's*. In the upper left corner is a blue tree—with dark leaves over lighter ones as in fol. 1v—while, at upper right, a gabled building with an attached arcade stands beside a yellow tree, likewise silhouetted against the pink sky. To the left of this, the startled nymph, with grey skin as before but dressed in an orange mantle, stares from her hiding place among the grey rocks past the urn-bearing column, raising her left hand in alarm. The middle ground of the picture is grey-green but the foreground lightens again to white tinged with grey. Against this a brown bear lies crumpled, blood pouring from its mouth, contemplated by a black goat and the sheep disposed much as in the previous miniature.

Fol. 3v, *David anointed by Samuel* (fig. 247), 21.6 × 19.2 cm. David dressed as in the two previous miniatures save that his mantle, here enclosing his left arm, is now purple. He bows before Samuel, stretching out his right hand towards the prophet who holds a gold horn over the youth's head. Samuel, pink-nimbed and long-haired, stands on the lower of two platforms with a curious, footed vessel (for oil?) beside him. The upper surface of this base is bathed in light, its grey sides decorated with moulded arches, vertical strips and a projecting, putto-like head. The prophet's forehead and cheek and neck have white highlights and the painter has taken pains to render his eyebrows and hair in a bushy manner different from that of any other figure in the miniature. He wears a long blue tunic with black clavi under a mauve himation and black thong-sandals on his feet. The gesture made with his right hand—thumb raised, first two fingers apart—answers that of David. Behind him, a tholos supported by four verd antique columns with golden capitals and a seg-

mented cupola seen from below. The structure has a tri-coloured epistyle—green, maroon and blue—below golden, scroll-acroteria and a central medallion bearing a profile bust. In front of the abutting colonnade stands the personification of *Praotēs*, her name on the architrave divided by her pink nimbus containing mauve and white radii. Resembling *Melodia* in fol. 1v, she has the same red tip to her nose as the frightened nymph of fol. 2v. The figure of *Gentleness* points to David, a movement that causes the green shoulder-strap to fall to the level of her purple bodice; over her left arm, a blue mantle.

The central figure of the composition is *Jesse*, a finely drawn, sculptural figure enveloped in a buff mantle worn over a long blue tunic. The position of his right hand, emerging from the sling of the himation, and of his left, concealed in its folds, echo those of the Anointed. Behind him, six of his other sons (cf. I Reg. 16:10) in two rows. Partially concealed by *Nathanael*, who has black hair and wears a purple tunic and a blue mantle, *Raddai* looks away. He wears a yellow tunic under an ochre mantle and has red hair. (Neither of these names is known in LXX). Completing the back row, *CAMAA* (LXX = *Sama*), at far left, has a blue mantle over a green tunic while, before him, the unidentified son who also turns away from the Anointment is again dressed in an ochre mantle. In the front row immediately beside *Jesse*, *Eliab* in a short, green chiton under a brick-red mantle, contemplates the scene, the forefinger of his left hand raised to his chin. At left $\text{AMI(N)}\text{A}\Delta\text{AB}$ has a very red face, a purple tunic with a gold hem and a royal blue mantle. All visible feet of these sons have the same boots as does David; however, in contrast to the carefully drawn figures to the right, some of their postures are awkwardly rendered and while they cast shadow these show no consistency of orientation. *Aminadab's* feet are especially odd, being sharply pointed and turned in the direction of his stiff-necked gaze—backwards, between *Jesse* and the grey portico, itself curiously supported by a pier and a bright, orange column. Its eaves project in front of trees with the customary leaf colouration. Behind these, again, mountains and, in the centre, white clouds. The much-flaked borders are filled with alternating zones of blue and green leaves, bound with purple cords and emerging from blue tubes at the corners. At the centre of each side, junctions in the form of purple and blue flowers. The areas of paint-loss within the miniature proper show that this page has been scored or folded in the same way as the two previous leaves.

Fol. 4v, *David and Goliath*; *David beheads Goliath* (fig. 248), 22.2 × 19.1 cm.

The border comprises irregular gold lozenges between gold ropework frames against a purple ground. At the corners, gold, six-petalled rosettes against black within gold squares, the corners of which have small, heart-shaped motifs. Against a striated, pink sky, deepening in colour towards the top of the picture, David, dressed as in fol. 3v, holds the sling in his right hand; more precisely, since the detail is somewhat incompetently drawn, the tail of the sling passes behind his hand. His purple mantle is wrapped around his left arm and hand, which is pressed against the body of ΔYNAMIC written, like all the legends on this page, in black. She wears a light green head-band, a blue mantle and a green robe. She leans forward, counterbalancing the

inclination of David's body. Both his right and her long, left foot seem to have only two toes. While her right hand touches David's shoulder, her left seems to emerge from in front of one golden wing. The other has white underfeathers. Like Eliab in the Anointment, she touches her chin with her forefinger. Below, partially cut off by the left frame, a squadron of at least eleven Israelites among whom only three faces are distinguishable. They wear spiked, blue helmets and cuirasses. The soldier seen from the rear has a grey-green fighting skirt with a blue-green hem and grey boots. He has a scabbard held by a red cord and a blue shield in front of him with a gold, Latin cross.

Confronting David in the upper register, Goliath wears a golden helmet with a red plume and a golden shield with a blue interior. He appears to be hardly taller than his adversary. His cuirass is golden with red clavi and hem. His scabbard is brown with an elaborate pommel and he has just cast a blue-grey spear. His fluttering purple mantle passes in front of the figure of 'AAAZONEIA in flight, her grey left arm extended downwards with fingers apart, her right raised to her black hair. She wears a golden bodice and a blue skirt. Her legs are spread, her right foot curiously sketchy in contrast to the massive, detailed form of her left. Once again, the motion of the personification is a counterpoise to that of the figure whom she has accompanied. Balancing the squadron at left, a group of some ten 'AAOΦYΛOI clad like the Israelites. The foremost Philistine, a curiously paunched figure, raises two fingers of his right hand to his chin; his other rests on a blue, segmented shield with a golden, pointed boss and a decorated red rim. This partially conceals the mantle and body of Goliath who is dressed as above and has fallen on one knee. Like his captain, the giant in distress has a swollen body, his egg-shaped torso awkwardly connected to his limbs. His arms are directed towards his helmet, fallen beside a pile of black rocks in the foreground. David, clad as before but with calf muscles excessively swollen (as in ivories of the 10th and 11th C.), holds the shaggy head of the Philistine by the forelock while applying the sword to his neck. Blood falls from the blade on to the irregular, ochre-coloured ground below. No figure in the miniature is nimbed and almost every one displays the *retroussé* profile with a dark line replacing the nostrils.

Fol. 5v, *The Women of Israel dancing before Saul and David* (fig. 249), 22.2 × 19.3 cm.

The border, some 2.4 cm. wide, consists of folded, film-like ribbons, coloured blue and green with white pellets on black above and below; at the sides, the ribbons are blue, green and red with golden pellets. In the corners, six-petalled rosettes within double squares that have concentric arcs at the spandrels.

To the right of centre, Saul, his name terminating with an ivy leaf drawn in outline like that of the Israelites and Allophyloi of the previous miniature. He wears an orange cuirass and fighting-skirt with a red girdle, cuffs and hem. A blue mantle is held by a brooch on his left shoulder and in his left hand a spear which rises through the large, pink nimbus behind his head. This is divided into radiating sections, distinctly darker behind Saul's head than before it. His right hand appears to emerge from behind his shoulder without

benefit of an intervening arm. Both he and David cast irrational, serpentine shadows which, like those of the dancer at left, skirt their feet shod in similar white boots with elongated, pointed toes. David is dressed as in previous miniatures but now has golden hair. He is drawn from the rear, his head turned through more than 45° to look at the dancer. Near the ground his long, black spear passes in front of a projecting portion of the stylobate of a portico; its tip touches the cornice of the curved, inner wall. The porch is generally a brownish-green. Its decorated epistyle rises from gold "Ionic" capitals, themselves resting on blue column shafts, obliquely fluted at the top and base and bound with magenta, garter-like bands. Partially inserted into this porch is an orange and yellow block with a blue frieze and gold cornice and, to the left, a woman in long, white, sleeveless gown clasped at each shoulder. The collar is gold, the hem green; its modelling at the bust and knees is expressed in thick red lines. She has a purple fillet in her hair and stands at rest before a black mass of rock flecked with white. This rises before a purple sky turning pink towards the top of the picture.

In the left foreground, a dancing woman in a purple gown with a gold collar and hem. She wears red thong-sandals and a green headband set with four pearls at its clasp and in each hand holds a bell; in the right, it is buried in the palm of her hand. She is seen in a three-quarter, rear position and, while the movement of her feet is reasonably consistent with the pose of her body, her head is reversed no less awkwardly than David's. Behind her, to the left, part of a building supported by a gold capital, like the others of the miniature, mounted on a column in which the play of light is represented by vertical strips; these are dark blue at right proceeding through lighter hues of the same colour to white at the left. Above this a yellow frontal wall with a square opening and, to the left, a brown flank with narrower windows. The structure is crowned with a gold entablature with geometric and foliate ornament. In the sky above this, in black, a version of the women's chant (ΕΠΙΤΑΞΕ) CAOYA EN XIAIACI(N AYTOY) KAI ΔA(YI)Δ EN MYPIACIN. The inscription, taken from I Reg. 18 : 7, is closed with an ivy leaf as in fol. 4v.

Fol. 6v, *The Coronation of David* (fig. 250), 26.8 × 21.6 cm. David, clad as before but now nimbed and red-haired, stands at the front of a shield that is barely perceptibly modelled in white. He holds a red sceptre in his right hand and raises his left, palm-outwards, in salute. An orange stemma studded with red and blue cabochons and clusters of pearls is held above his head by an unidentified female figure at right. She has a wide green wreath and a graduated pink nimbus like that of Saul in the previous miniature. Her shoulders are bare, her robe green with an orange collar. Behind her, a blue-tiled building with broad windows on its long side and a gable decorated with a trefoil motif and an acroterion. A rinceau motif on the cornice below the windows continues on a larger scale on the wall that runs behind David's head to a disorganized, ochre-coloured structure with an elaborately ornamented epistyle. The bust of a dark-haired, bearded man wearing a yellow himation (?) appears to the left of a corner member; to the right, beneath half an arch and behind a yellow lattice, a woman in a pink paenula.

The middle- and foreground of the picture are filled with groups of Israelites dressed in chitons and mantles in a variety

of colours. To the left, at least eight faces are visible, presenting the familiar *retroussé* noses with red tips. They have chestnut-coloured or black hair and two are bearded. Two hands support the shield on their side but it is not certain that these belong to the same individuals. Below it, three disembodied legs wear blue boots, as do the much larger number of figures to the right. The foremost figures on this side, like one at the left, tread on the feet below the shield. Eight faces are evident in the crowd of about 24 attendants but these do not always attach to perceptible bodies. For example, two heads share one blue-draped body supported on a single pair of legs. The ground on which they stand is grey-green. Against the gold background between the buildings, the legend + 'O ΔΑ(ΥΙ)Δ CTEΦOMENOC. Within the customary double gold frame joined on the inside in maltese crosses, the border is decorated with blue trefoils on a brick-red ground. This is cropped by about 50 % of its width at left. The corners have concentric white circles on a blue ground.

Fol. 7v, King David between Wisdom and Prophecy (fig. 251), 21 × 18.7 cm.

The border of the final frontispiece consists of grey-green concentric circles alternating with white St. Andrew's crosses. Both motifs are decorated with white pellets and set against a chocolate-brown ground between broad blue frames. David stands on a footed suppedaneum, holding the Psalter open—as Buchthal showed in 1974—to the *incipit* of Ps. 71 towards which he gesticulates with his right hand. He is a mature figure with a short beard and grey hair parted in the centre and crowned by an arched, orange stemma studded with green cabochons and pearls. This is set against a buff halo outlined in black. The legend above his head, like those identifying COΦΙΑ and ΠΡΟΦΗΤΙΑ, is magenta and broken by a white dove with red beak and claws. He wears a purple mantle bearing elaborate circular and lozenge-shaped ornament and a gold tablion with a central wreath and cruciform arrangements of pellets; beneath this he has a belted, blue tunic and a long-sleeved undergarment with gold cuffs; his boots are red and decorated with a green gem surrounded by pearls.

To his left, Sophia has dark brown hair bound with a beribboned bandeau with a circular green jewel. She wears a long red tunic with a vertical clavus in front under a blue mantle. In contrast to the painstakingly deep folds of the latter, her raised right arm and hand are somewhat summarily treated. Under her crooked right arm, above a claw-like hand, she carries a codex with red, rhomboid ornament on the cover and closed with clasps. Her white slippers rest on a footstool the front of which has round-headed arches alternating with pairs of vertical slits. Like that of Prophetia to the right, its gold surface appears to rise as it recedes. The second personification has a pale pink nimbus, outlined in green, as is Sophia's. Her light brown hair is held by a blue band with a square gem. Under her mantle, she wears a long, light blue tunic falling to a broad purple hem with gold ornament and holds a blue rotulus in her abraded right hand. Her left, held above David's book, points to the *incipit* of the psalm. Her mantle is a brilliant brick-red, like Sophia's and Eliab's in fol. 3v. Again, like Sophia's, her footstool is drawn in inverse perspective, as against the orthogonal recession of David's. Twelve flowers lie scattered on the ground, un-

evenly distributed before the footstools. Behind all three figures swirling blue-green shrubbery, much like the backcloth in the studio of a Victorian photographer. Above this, an unmodulated, gold background.

The Psalter starts on the facing recto with a red, blue and gold pylê over the title ΨΑΛΤΗΡΙΟΝ ΤΟΥ ΔΑ(ΥΙ)Δ and an ornamental initial M(ακύριος). Each subsequent psalm has an ornamental pylê or headband, some elaborately zoomorphic (e.g. fol. 112r, an arcaded headband with a rabbit and a goat). The vast majority of the ornament on the text pages is unpublished (cf. Weitzmann, *Buchmalerei*, p. 10 and figs. 47, 48; Omont, *Miniatures*, pl. XIV bis).

Fol. 136v, Rebuke and Penitence of David (fig. 252), 19.8 × 18.3 cm.

Inserted opposite the Penitential Psalm, this miniature is among the most skillfully drawn yet enclosed within one of the crudest borders in the psalter. Beyond an inner frame of irregular gold lozenges on purple, a series of larger, uneven blue triangles is imposed on a gold ground. Beside the left border beneath a large cut-out section, David sits on a high-backed throne turned obliquely to the picture plane. The missing area contained an angel—as has been shown by comparison with a copy of the miniature (cf. Weitzmann, "Pariser-Psalter-Kopie" pp. 136-37 and our fig. 145)—a fold of whose himation can be seen beyond the green surround of David's gold nimbus. The architectural background of this area differs, however, from that of the Jerusalem copy. In the latter, the spear-bearing angel stands behind a wall and beside a large knot in the red velum suspended from the tower behind Nathan. Paris gr. 139 has a magenta velum falling behind a curved exedra; the adjacent wall-face here abuts a taller and obliquely-disposed mauve wall with vegetable ornament rather than continuing across the missing portion in front of the lost angel.

David wears a deeply folded, purple mantle with decorated gold clavi held at the shoulder by a pearl-encrusted circular brooch. Beneath this he has a white tunic with a broad gold band bearing geometric ornament on the upper arm and a similar band, with cruciform pellets, at the cuff of his undergarment. His boots are as in fol. 7v. He sits on a magenta cushion which rests on the seat of his throne, its side set with cabochons and pearls above a slotted frame. A shadow beneath the bench has an unmotivated, serpentine contour in the foreground on the picture. The uprights of the throne-back and cross-bar are studded with blue and green gems and meet below a golden finial. He raises his right hand to his head which carries a stemma set with a similar arrangement of pearls and cabochons as are the sides of the footstool before him. Beside this, Nathan's feet with convincingly articulated toes and thong-sandals. Both his face and that of the king are subtly modelled; one notes the characteristic dot at the tips of their noses, Nathan's divided, shaggy eyebrows and the lock of hair falling over the forehead of the distraught David. The prophet wears a light purple himation over a long blue tunic with vertical, black clavi and turns in three-quarters before the king to whom he raises an admonitory right hand; his left arm is concealed within his himation. Nathan has a graduated nimbus the colour of which ranges from deep blue at lower left—where the pattern of the velum seems to show through—to white on the right side of his head.

Behind the prophet, to the right, a buff lectern with an ochre moulding and a green plaque. The figure of Metanoia, her name followed by an ivy leaf like all the legends in this miniature, leans on the blue scroll of the lectern. Two fingers of her right hand indicate the king in proskynesis below; two of her left are directed towards her chin. Her knuckles are suggested by white dots, as are those of the enthroned David; such dots recur on the inside of the palm of the prostrate king. She has a light pink nimbus outlined in white and a green bandeau with ribbons and a central jewel. Her sleeveless gown is also green, held with a square gem at her shoulder. The folds of flesh at her right elbow and armpit are carefully observed but her figure casts a shadow that is shaped to accommodate the sleeve of Nathan's himation. Behind her, a tree with dark green branches against its lighter leaves. As in the case of Metanoia above, the head of the kneeling David is cast downwards although unlike hers it is seen in three-quarter view. His huddled form, garbed as at left and gazing pensively beyond the lower left corners of the picture, casts no shadow.

Fol. 419v, *Crossing of the Red Sea* (fig. 253), 21.1 × 18.7 cm. The first Ode of Moses begins on fol. 420r and, facing this, is illustrated by a full-page miniature on the verso of a blank page. Within broad, golden frames with black dentillated mouldings, the border is studded with simulations of rectangular blue and oval green cabochons; the corners are filled with eight-petalled rosettes. Just to the right of centre in the upper portion of the page, Moses, in a gold nimbus outlined in black, heads a group of some twenty-five Israelites to the right. Like two of this number, he turns to look back or down at the Egyptians overwhelmed. He wears black thong-sandals and a long blue tunic with vertical clavi under a silver-grey himation.

The figures behind him are mostly painted in grisaille but immediately to his right a partly coloured face emerges from the monochrome. White rays proceeding from an arc-shaped cutout (cf. fig. 155) pass between this face and the head of a nude infant carried on the shoulders of a woman dressed in a long magenta tunic and a yellow paenula. She leads by the hand another child, in a blue tunic, whose head is thrown back to look at the source of the light. To her right, a beardless man with black hair and a ruddy face, clad in a blue mantle over a long buff tunic, raises open hands towards the brick-red column of fire. His one visible foot displays a curious white shoe, painted black at the heel and toe. Slightly behind Moses a red-haired youth in a parti-coloured tunic (ochre at left, dark blue at right) carries a magenta bundle draped about his shoulders. Into his wide stance intrudes the leg of a grisaille figure behind him and the outstretched right foot of 'EPHMOΣ who sits, his left leg tucked under him, on the sandy shore. The personification has black hair bound with a brown fillet and wears a light brown mantle and a magenta tunic. His right arm and head are raised towards the bust of NYE above. She has a dark blue bodice and bare arms and shoulders which, like her hair, forehead, nose and neck are modelled with pronounced white highlights. Holding a dark blue veil studded with clusters of white stars behind her radiant nimbus, she hovers above an assemblage of buildings in blue grisaille and a rocky massif at far left.

Moses' wand crosses the jagged shore-line to touch the sea

in which serried ranks of a least twenty-four Egyptians, characterized by ruddy faces and full jaws, follow Pharaoh to disaster. They wear blue, spiked helmets and tunics, he an elaborate gold cuirass with turquoise tabs on his upper arms and magenta skirt. His body is arched between the chestnut and grey horses of his troops and the front of his red chariot; his impending upset is conveyed by his fluttering purple mantle and left arm—raised in distress before his black-outlined, gold nimbus—seized with both hands by BYΘΟΣ. The personification of the depths stands up to his thighs in water, a nude male with exaggerated pectoral and gluteal muscles. Between Bythos and Pharaoh, a brown figure floats face upwards in the water, half-covered by a light blue shield with a red rim. His head abuts Pharaoh's quadriga, drawn by two horses seen from the rear and half-submerged. At lower left, a dark-haired Egyptian, clad in brown, touched by the end of his leader's spear, holds up another, chestnut-haired soldier in an ochre garment; both look up at Pharaoh's discomfiture. To their right, a figure in brown with an upraised left arm and the inverted legs, dressed in red trousers, with blue pellets, and black sandals, of another. Behind Bythos, a figure wearing a brick-red tunic and a grey bandolier across his back, vainly extends both arms toward 'EPYΘPA ΘΑΛΑΚ(C)H. She is naked to the waist but her hips and left arm are draped with a grey-green mantle. In her right hand, a golden rudder. Above her, the horse of a fallen rider, evident only in the blue and red spotted hose on his legs, still astride the neck of his mount. Finally, two quivers full of arrows; a buff one to the right of the picture and another, near the edge of the sea, inscribed C...θη. (Further letters were invisible even under ultra-violet light courteously provided by the late M.-L. Concasty).

Fol. 422v, *Moses receiving the Law* (fig. 254), 20.2 × 17.9 cm. Between an outer gold frame and thick inner line in matte black, the border consists of a continuous cyma moulding against a grey-green ground with long-stemmed floral motifs in the interstices. At upper left Moses—identified in black like the other two legends in the picture—extends his covered hands to receive a white, uninscribed tablet from a hand emerging from a dark blue cuff set within an arc. He wears a light grey himation, tinged with blue, over a grey tunic with black clavi visible above his bare feet; his sandals rest at the bottom of the white incline on which he stands. An amorphous shadow extends between his carefully rendered feet, the right raised on the toes, the left, advanced and seeking purchase on the slope. At the summit, a green bush with red flames. Behind his gold nimbus, framed in red, is a mass of riven blocks of basalt-like rock, indistinctly rendered until the massif at the right of centre, where it forms the background to the scene where God speaks again with Moses (Exodus 24 : 9 ff).

To the left of the slope is an outcrop of similar, brown rock touched by the grey-green branches of a tree held by OPOC CINA. The personification, physically similar to the Bythos of fol. 419v, is a red-skinned figure, naked save for the mantle about his legs which is assimilated in colour to the branch that he holds. The figure is drawn from the rear and looks up at the ascending Moses. He leans on his right arm which rests on a larger, buff outcrop of rock with brown sides. In the centre, behind Sinai's rocky seat, at least fourteen Israelites

among whom only four faces are distinct. They all wear blue collar-pieces but otherwise are a diverse, polychrome group. The bearded figure to the left has a pink mantle over a blue tunic; the all-enveloping mantles of the two figures to the right are orange and blue respectively. The different directions of their gazes link the disparate parts of the composition, a connection made less dramatically by the tree, with blue-green foliage on its dark green branches, that grows before the waiting Israelites. To the right of this a stream, painted in varying shades of blue and flanked by green shrubs with red flowers. On its further bank Moses stands, nimbed and clad as before but now with his mantle thrown back to reveal the clavi on his sleeve. Two fingers of his swiftly drawn, right hand are extended; one finger of his raised left points to his chin in a gesture like that of Metanoia on fol. 136v. He stands turned three-quarters right against a grey background; above this, the brown massif, its rocks split by blue rivulets. The prophet looks upward, beyond a barren tree and rocks drawn with quick hatchings, to the blessing hand in the upper right corner.

Fol. 428v, Hannah (fig. 255), 20.2 × 18.6 cm.

Following fols. 427v - 428r which are left blank, the miniature attaching to Hannah's Prayer—one of the least happy among the fourteen inserted into the MS—is surrounded by one of its most sophisticated borders. Between the outer and inner gold frames, a folded ribbon is composed of two shades each of magenta, green and blue and set against a black ground. Three white pellets on a stem inhabit each concavity of the ribbon and the corners are filled with a golden meander, again on black. Hannah stands turned in three-quarters towards the right side of the picture. She has a gold nimbus outlined in black and a brick-red paenula with blue clavi at the back over a long blue tunic. Among the details of her dress are double black lines at the cuffs and red shoes; the prominence of her outer garment at right, created by the bent knee of her "free" leg, is exaggerated. Her hands, noticeably marked with white highlights on the knuckles of the right and at the base of the palm of the left, are raised towards the two-toned, blue arc subtended between the upper and right frames. From a purple sleeve emerges the hand of God, similarly highlighted and making a gesture of benediction.

The prophetess appears in front of a rocky backdrop of dark grey and green, turning blue towards its summit. Unusually in these miniatures, but found again on the rocks on which Jonah stands (fig. 256), the outside contour of this massif is indicated by a dark outline; internally, it is summarily enlivened with areas of white and pairs of small, crevice-like lines. From behind the contour, a leafless blue tree rises to the perimeter of the arc. The sky in this area is striated with pink but at left, behind the red, semi-uncial inscription—*Ἡ ΠΡΟΦΗΤΗΣ ἌΝΝΑ Ἡ Μ(ΗΤ)ΗΡ ΚΑΜΟΥῆΛ ἈΝΘΩΜΟΛΟΥΓΜΕΝΙ Τῷ ΚΥ(ΡΙ)ῷ ΚΑΙ ΛΕΓΟΥΣΑ*—it is gold. The final letters of the text are written over the snowy contour of the blue mountain, the colour of which changes only in the vicinity of the misunderstood architectural forms. Reaching from behind Hannah's nimbus to the summit of the mountain in a buff arch with white string-courses, a framed relief with a figure on it, rinceau ornament on its spandrel panels and a heavy, overhanging cornice. On either side of the arch are white trellises

resting on the blue epistyle that surmounts a buff base, again with white string-courses. This is touched by a shadow above the purple-brown rock behind the prophetess. But neither this shadow nor the dark areas on the larger, adjacent building read as if they were thrown by her form. They are, moreover, inconsistent with the shadows within the area at left defined by a plane wall and an adjacent curved niche (cf. the architecture behind the enthroned David in fol. 136v). The oddity of this architecture is enhanced by the portico which projects above a lunette, with rinceau ornament on its pink rear wall, yet is unsupported save at the rear.

The central, most prominent structure is a two-storey building, pink below and grey above where it is pierced by three small windows. Its pent roof has magenta tiles and a gable with a rosette medallion flanked by rinceaux. The flanks of this building diverge towards the rear where a white vertical slit is presumably meant to represent the passage on its further side. In the green foreground, scattered at intervals with darker shrubs of the same hue, it is impossible to distinguish changes in the colour of the terrain from intended shadows.

Fol. 431v, Jonah (fig. 256), 22.2 × 19.1 cm.

On the reverse of a blank recto, four scenes from the life of Jonah are combined within a black border with a blue and green ornament that resembles bear-paws more than pinecones. These are set between gold frames; much of the outer frame is cropped at left. In the corners black, foliate crosses appear as if stencilled on the gold ground.

At lower left, Jonah wearing a yellow nimbus outlined in red and a white mantle, is thrown overboard by two men, one of whom is nude. Four others, with spiked helmets, sit transversely in the boat; the two most obviously drawn from the rear have pronounced buttocks. The boat has a square sail, a curved prow and stern, and rides in black and white waves painted over the blue sea. This rises half-way up the hull without concealing its bottom. The prophet's arms are outstretched towards the open mouth of the dog-like sea-monster appearing from behind the inner frame. The creature recurs at right, larger and more shaggy. Jonah, beardless and standing in its maw, still has outstretched arms but his nimbus is now gold outlined in black. Beneath his mantle, a light blue tunic with red clavi.

The brown rocky shore on which he next appears changes to dark grey flecked with white at right. His sandalled feet cross crevices in the rocks, behind which blue-green shrubs rise in front of a sandy desert heightened with blue shadows. His halo is outlined with white on the gold background. He raises his closely-cropped head and hands to the hand of God emerging from a dark blue sleeve across the three zones—dark blue, light blue, white—of an arc in the upper right corner. To the left, at the gate of Nineveh, his golden nimbus is defined by a black circle as he stands, in a relaxed contraposto, preaching to the inhabitants. Shown frontally, these share with Jonah a common band of shadow (or darker strip of ground). The central figure has white hair and beard, a dark blue himation with a white collar-piece and a tunic with black *pentaomphala* at the knees. Behind him to the left, a youth in a greenish-brown mantle and a yellow tunic with similar ornament. At right, with inclined head, a figure wears a yellow tunic under a red mantle with a white collar. The dense crowd behind these frontal figures disappears beneath

the lintel of the gate, decorated with arches and trefoils. Above this, a rinceau extends to the pink masonry of either side. The towers of the perimeter wall have window slits and red tiles, features recurring on three rectangular buildings within the city. A fourth, circular structure has blue tiles on its conical roof. There bust-length figures stand behind the wall; to the right, wheat or a similar plant grows within the enceinte. While the wall to the right of the portal is bathed with a raking shadow, this same wall casts a smaller shadow to the right. No inscription.

The gathering has a stub between fols. 432 and 433 but the Habakkuk Ode, starting on fol. 433r, has no miniature before it.

Fol. 435v, *Isaiah* (fig. 257), 21.0 × 18.1 cm.

The smaller frontispiece facing Isaiah's prayer has a broad inner frame or royal blue beyond which is a brick-coloured border decorated with green lozenges and cruciform clusters of pellets. The narrow outer frame is black.

Isaiah stands at the center in a pinkish-brown himation and a steel-blue tunic. Its clavi and his thong-sandals are black. He has a graduated and radiant light blue nimbus about his long, unkempt grey hair and beard. His face, neck and hands are ruddy; like his feet, they are enlivened with white highlights. A constant feature of the figures in this miniature is the white used at the edge of the hands, most noticeable on the palm of Isaiah's left and on the right hand of NYΞ. The right hands of both the prophet and the personification have the familiar white knuckles; these recur on Isaiah's ankles and toes. His head, turned, like his body, in three-quarters, is raised towards the blue-cuffed hand that appears from out of a pink arc at upper right. The blessing is represented as an arrow-like, light blue ray, obliquely traversing the golden back-ground. Below the hand is a grey-green tree with white tips to its leaves and branches defined in black; at its base, a white bole. Magenta flowers grow from creeping stems among the shrubbery which stretches the width of the picture. Before these at right is Ὀρθρος, a plump, bare-foot boy with cherry-red lips and nose. He wears a grey tunic that leaves one shoulder bare. In the crook of his left arm he carries a segmented torch with a red flame and, with his right, salutes the prophet.

To Isaiah's left, Nyx stands *en face*, her head turned towards him as she holds down her long blue-grey torch still burning with a blue flame. She wears a long, purple robe tied at her left shoulder and, with her left hand, holds a blue veil decorated with clusters of white stars. Its deep folds continue to be visible through her translucent, grey-white nimbus. Her face and skin, especially on her beautifully drawn shoulders and arms, are also blue-grey: the net effect of this sculptural grisaille resembles a figure of Mantegna's. Her robe is opaque but suggests the form of her nipples and navel. A deep shadow strengthens the prominence beneath the drapery of her left leg which ends in a white shoe that crosses the inner frame of the picture. Between Nyx and Isaiah, the foliage of a tree much like that behind Orthros but without a visible trunk.

The five pages that follow, containing the three parts of the Ode of the Three Hebrews, the Magnificat and the Prayer of Zacharias, have headbands and illuminated initials. Fol. 438 has a burn-hole and a tear two-thirds of

the way down the page. But there are no stubs within this gathering and no full-page illumination before the final picture on fol. 446v.

Fol. 446v, *Hezekiah* (fig. 258), 20.3 × 18.1 cm.

The reverse of the blank recto has a double, blue frame flaked at lower left. The enclosed gold border is decorated with a continuous tendril made of dark leaves painted over lighter ones and bearing magenta berries. At the corners the tendrils meet in pointed, quatrefoil motifs.

At the centre of the picture, Hezekiah, wearing a gold nimbus about his dark hair held with a blue bandeau, lies on a magenta mattress adorned with broad, grey-green bands. He wears an off-white tunic with gold clavi and cuffs akin to that of David in the first miniatures of the psalter but, in addition, an elaborate gold pectoral. The lower part of his body is draped in a blue mantle which also encloses his left arm and the hand towards which he turns his face. The mattress rests on a carpet with a blue border on which are set minute gold tendrils, circles and chiasmic formations. In its middle, a green panel with a red circle at the centre. The head and foot of the bed-frame are gold, with rectangular blue and green cabochons disposed vertically between horizontal rows of pearls. On top of the headpost a black finial, again studded with pearls and surmounted by a trefoil. At its foot, a blue-grey spouted jug with a band of figural relief on its apparently metal body. This stands in a blue basin with a handle partially overlapped by a brown footstool with a gorgoneion. On the stool's upper surface, Hezekiah's red slippers with ornamented gold uppers.

Isaiah stands in three-quarters at the foot of the bed, his name inscribed in blue on the outer wall of the staircase just as is Hezekiah's on the inner wall to the left of his nimbus. The prophet has a gold halo edged in magenta, greying black hair and a grey beard. Like the king, his face is superbly modelled; beyond the customary highlight on the tip of the nose, his lighted cheekbone graduates into the surrounding areas of shadow towards the beard and nose. He wears a long blue tunic with black clavi under a dusky pink himation. His draped sleeve falls back from his right hand raised in address, a gesture answered by the open palm of Hezekiah. Isaiah's feet, in black thong-sandals, rest on the white ground, heightened with pink, which extends across the bottom of the miniature to the soft green bush and brown, rocky outcrop at right below the figure of the healed king.

Hezekiah's bed is set obliquely at the foot of the staircase that leads, presumably, to his palace. The blue steps, with darker risers, are half-swathed in shadow (cf. Isaiah 38:8). On either side, buff walls support black, latticed panels; each of the balustrades formed in this way is interrupted by a panel bearing a six-pointed star. The porch leads to a brown, coffered door with two valves, flanked by portals and window-slits in the lower storey; above a double string-course, pairs of larger, latticed windows cut off by the upper frame of the miniature. To the right the trees of the palace garden have the usual, dark green foliage on a lighter ground and, behind these, others of various shades of blue. From the upper frame hangs the magenta sun inhabited by the profile bust and radiant head of Helios (cf. the sun in the Leningrad Exodus miniature, fig. 155). Its rays touch the trees, the nimbus of Proseuchê and a young servant standing behind the

king's bed holding a predominantly blue ostrich fan with a gold handle. The ephebe wears a green tunic with a red collar and cuffs; the shadow on the right of his head corresponds to the direction of the sun's light, but his blue right eye may be due to the colour of the trees behind him. A small area of paint is lost below his left cuff as also at Hezekiah's elbow and in the middle of the left border.

The servant's body is largely concealed by the nimbus of the king, standing at right with his eyes raised towards heaven. His blue mantle, held by a fibula at the right shoulder, is draped across both hands and his now exposed tunic has a red girdle and a richly ornamented gold hem and patches. His shoes are like those of David in fol. 136v, his head dressed and nimbed as at left. Behind him, Proseuchê stands frontally with her head turned towards him. She has brown hair held by a green bandeau, a graduated blue nimbus with radii; and wears a purple bodice with a royal blue collar, a green girdle and—largely covered by Hezekiah's mantle—a white skirt with blue, stair-step ornament at the waist. She is identified by a legend on the pink, striated sky as in fol. 2v and 4v.

The text of Hezekiah's Prayer ends on fol. 448v. The subsequent and final page is blank save for the Latin inscription —*psalter(iu)m cu(m) glossa*— at the head of fol. 449v.

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40. PARIS, Bib. Nationale, cod. suppl. gr. 610

second or third quarter of 11th C.

1. Psalter and Odes with commentaries, prayers and hymn. Nikephoros Blemmydes on the Psalms (PG 142, cols. 1321-26) fols. 2r-6v; Eusebius on the Psalms and *argumenta psalmorum* fols. 9v-11v; Psalter *incipit* fol. 19r; Odes *inc.* fol. 241r. The MS has certainly lost several miniatures and is otherwise damaged : in addition to paint loss in the surviving pictures, fol. 264 survives only as a fragment.
2. Thin white parchment, 271 folios + ii (parchment).
3. 17 lines per page.
4. Brown ink; gold initials; minuscule; Psalm tituli and lemmata in red in lateral and/or lower margins. Fols 2r-6r, 266r-271r in 14th or 15th C. hands imitating 11th C. "liturgical" script.
5. 15.0 × 11.0 cm.
6. Acquired by Minoïde Mynas in the Near East between 1842 and 1845. Bought from Mynas' heirs by the Bib. Nationale, 5 April 1864.

Fol. 241r, Headband to Ode 1, 1.0 × 6.1 cm.

On a gold ground, roundels containing alternating blue and green quatrefoils. Between the roundels, red spandrels on a gold ground, the whole enclosed in a red frame with floral motifs at corners.

Fol. 19r, Headpiece to Ps. 1, 2.1 × 6.0 cm.

A red-framed pylê containing a blue rinceau punctuated by blue flowers with green leaves on a gold ground.

Fol. 243r, Headband to Ode 2, 0.5 × 6.1 cm.

Within the horizontal band, blue crosses with red inter-sections and green stair-step motifs on a white ground.

Fol. 249r, Carpet page (fig. 259), 11.5 × 8.4 cm.

Facing the frontispiece to the Hannah Ode, this considerably flaked page consists of twin red frames filled with bands of blue and white *pelta* ornament. In the broad space above the inner frames, traces of a further, double ruling in white. The inner frame contains six double medallions enclosing purple petals, rendered as a more complex form of the *peltae* in the frames; these grow from a blue core with a red node. Between the two circles, continuous triangular ornament, the interstices of which enclose further petals. Four similar foliate *peltae* are distributed about each of the outer medallions on the gold ground.

Fol. 249v, *Hannah* (fig. 260), 11.5 × 8.4 cm.

Between the single outer and double inner frames, both drawn in red, a border consisting of twenty-eight roundels enclosing blue petals arranged as a cross with red leaves in the angles. These are imposed on the gold ground shared by the miniature. At left, Hannah in a magenta paenula over a long blue tunic. She sits in profile on a golden bench with a green cushion. Her red shoes rest on the golden surface of a footstool, the sides of which are silver-grey. In her lap, *en face*, the child Samuel. Both have a dull ochre nimbus. Behind her, a portico with engaged, finely veined, pink marble columns bearing gold acanthus capitals. The inner wall and the architrave—both decorated with rinceaux—as well as the plinth upon which the shafts rest are all silver-grey. The architectural setting is more coherent in this miniature than in the proportionally narrower version in the slightly later Dumbarton Oaks cod. 3 (fig. 328), but on this basis one may reconstruct the flaked vegetation on the roof of the structure.

Adjoining the building is an ochre wall raised before a background range of blue mountains. This hue is the same as her tunic and, like it, is enlivened with fine white hair-lines. In front of the wall, and functioning as a *repoussoir* to the red, pyramidally-domed, ciborium-like structure which rises on a gold base in the middle ground, Hannah stands full-length, clad as before. Her hands are raised in prayer as in the Washington version but her head is lifted higher and her expression here more rapt. Her figure is even more flaked than that of herself with her son at left, but the variegated green ground, changing to buff in the foreground, is well preserved. Below the inner frame, the inscription in black ἡ ἄννα μετὰ τοῦ σαμουήλ and, above the mountains to the right ἡ ἄννα προσευχομένη.

Fol. 250r, Headband to Ode 4, 0.4 × 6.4 cm.

White *peltae* outlined in gold enclosing red leaves, with other leaves in green, distributed across the blue ground of the narrow band.

Fol. 252r, Carpet page (fig. 261), 11.4 × 9.0 cm.

Fol. 251v is blank save for an illegible and non-scribal, three-

line inscription. Facing this, a geometrical miniature with double, red frames as on fol. 249r. The *pelta* ornament is all but entirely lost save for the upper portion of the inner frame. Within this, on the all-over gold ground, a red *pentaomphalon* resembling that on the bronze doors of the Great Lavra (cf. Ch. Bouras in *JÖB* XXIV, 1975, pp. 240-41, pl. 2, fig. 3). The doors have eight- and twelve-leaved rosettes; the four medallions peripheral to the core of the miniature have blue and white flower petals in the form of *peltae* with finely drawn, red hair-lines. Surrounding the *pentaomphalon*, ten similar petals enclosed within medallions which develop foliate scrolls and are linked by rinceaux.

Fol. 252, *Habakkuk* (fig. 262), 11.6 × 9.0 cm.

Against the gold background, a full-length flying angel carries Habakkuk by the hair with his right hand. Both wear sandals but are without nimbi. The angel wears a long, pale blue tunic flecked with white and a gold clavus on his upper right arm. Over this he has a purple mantle heightened with white and wings of a similar hue with blue pinions. The system of folds across the thigh and calves of the angel is especially carefully rendered, more so than in the deeper but more rigid pleats in the corresponding miniature in Dumbarton Oaks 3 (fig. 329). He has brown hair held with a white bandeau and holds a red staff in his left hand. The prophet, raising his left hand to his forehead flies fully extended (contrast his attitude in the Washington Psalter). He has a many-toned himation over a blue tunic and carries a largely flaked, orange-woven basket which he directs towards a flaked portion of the neck of a standing figure likewise inscribed ἀμβακούμ.

The mantle of many colours is worn again by the standing prophet; it is noticeably yellow-green over his thigh and calf as if turned towards the evening sun. He stands in profile, his head and hands raised towards a segment of heaven, defined by several tones of blue, in the upper right corner. Evidently, the arc continued into the area now enclosed by the inner, red frame where it has been overpainted with gold. The tower in the lower right corner was originally similarly extended. This continues to the left as a wall which, like the ground around him, is buff with occasional areas of green. The green is more pronounced on the hill behind him and the shrub in front of that. Beside the hills, the figure of Βαβυλῶν with a large nimbus about her head. She wears a mural crown and a red, sleeveless bodice with a gold pectoral above her long blue skirt. In her right hand, a golden cornucopia with clusters of fruit. This figure personifies the city represented behind her as buildings on several levels. Its purple and buff walls with window-slits rise through string-courses to red-tiled roofs. At left, cut off by the inner frame, the larger roof overlaps the windowed drum of a domed structure. Beyond the inner frame, the main border consists of blue roundels with scrolls adjoining lozenges. The foliate motifs within the lozenges have largely flaked but the roundels retain their dense blue and white flowers.

Fol. 253r, Headband to Ode 5, 0.5 × 6.0 cm.

The band is framed in red with lobes at the corners and contains green leaves alternating with blue flowers with red stamens on the gold ground.

Fol. 256r, Carpet page, 11.5 × 8.0 cm.

Against the gold ground within a double red frame, nine rows of roundels—six in each row—were originally blue but have now almost entirely lost their colour.

Fol. 256v, *Isaiah* (fig. 263), 10.5 × 8.5 cm.

The border of this miniature, set between an outer single and inner double frame ruled in red, has suffered no less than its contents. For the most part mere clusters of four red dots signal the remains of the blue and red flowers that once surrounded it. Within, the nimbed Isaiah stands in right profile, his hands raised in prayer to the cuffed hand which returns a radiant blessing from the many-toned blue arc at upper right. Despite paint-loss, the scrupulous modelling of the prophet's cheek and the brown hues deepening towards the underside of his forearm are evident. He wears a long blue tunic and a purple himation richly swathed about his waist and draped over his right elbow. (The bald description of colour does little justice to the tonal variety of his garments). He stands against an ochre background above which rise buff mountains that turn blue-green to the right of his head. At far right, two cypresses. Against the gold background, in black like the other inscriptions, the legend δ $\pi\rho\phi\eta(\tau\eta\varsigma)$ $\iota\sigma\alpha\acute{\iota}\alpha\varsigma$.

To his right the child identified as $\delta\rho\theta\rho\varsigma$, severely abraded but with a raised right hand. He wears a short, grey chiton and holds a blue (?) torch with a red flame in his left hand. To Isaiah's left, Νύξ , the paint of her long, sleeveless, blue garment rubbed, particularly about her midriff, on either side of which the vestiges of its flying train. It is better preserved in the billowing veil about her head and the deep hem of her robe, to the left of which is the head of the downturned torch that she carries. The three figures are set well back within a green landscape of many different tones, dotted with green shrubs and small red flowers.

Fol. 257r, Headband to Ode 5, 0.5 × 6.1 cm.

Within a gold frame, a blue arcade decorated with red, green and blue pellets around stair-step ornament.

Fol. 259r, Headband to Ode 6, 0.5 × 6.1 cm.

The Jonah Ode is headed by a band of red flowers within white roundels on a blue ground.

Fol. 260r, Headband to Ode 7, 0.5 × 6.1 cm.

Above the Ode of the Three Hebrews purple flowers alternate with green sheaf-motifs on the gold ground within a red frame.

Fol. 266r, Headband to Ode 9, 0.5 × 6.1 cm.

The Magnificat starts below a band of white guilloche on a brownish-red ground.

Fol. 267v, Headband to Prayer of Manasses

Identical to that on fol. 266r.

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41. PARIS, Bib. Nationale, cod. suppl. gr. 1335

Last quarter of 12th C.

1. Gospels, Praxapostolos, Epistles, Psalter and Odes; Canon tables fols. 1r-4v; Matthew *incipit* fol. 9r; Psalter *inc.* fol. 261r; Odes *inc.* fol. 327r.

2. Thin parchment, v + 334 folios.

3. 32-33 lines per page.

4. Black ink; Psalm numbers, initials and liturgical sigla in gold; small, neat minuscule. Some pages have extensive marginal glosses in red in Psalter portion, in gold in Odes. The legends in black letters and the curious Greek above twelve of the miniatures may be later additions written by a Georgian.

5. 21.5 × 15.0 cm.

6. 17th-18th C. Georgian inscriptions on fols. 158v and 333v (fig. 273) read "Let it be known (?) this holy book belongs to the Georgian monastery" (reading courtesy of W. Djobadze). Papadopoulos-Kerameus suggested this was the monastery of the Holy Cross in Jerusalem. Acquired in September 1912 by the Bib. Nationale.

New Testament miniatures :

Fol. 6v, Moses receiving the Law.

Fol. 7r, Christ and four Evangelical symbols.

Fol. 8v, Evangelist Matthew.

Fol. 9r, Headpiece to Matthew : Christ.

Fol. 43v, Evangelist Mark.

Fol. 67v, Evangelist Luke.

Fol. 258v, *David and two musicians* (fig. 264), 13.6 × 11.0 cm.

The first of three frontispieces to the Psalter portion, in contrast to other MSS of the "Family 2400" which have only one. These three (like those on fols. 6v and 7r) have been considered insertions, and this miniature redundant, in the light of fol. 260v which also has David as a musician. But the psalter Vat. gr. 752 has four such frontispieces. Stylistically, too, this miniature (and its two successors) have equivalents in the following pictures. The external contour of David's long hairline is matched exactly by that of the angel on fol. 333v and the system of lightening the panels of the flanking musicians' drapery with internal streaks of white is found in the tunics of both David and Goliath on fol. 325r. Even the absence of the ivy leaves, present at the corners of the double red frame in other miniatures early in the Psalter portion, occurs in several of the Ode illustrations.

The gold area between these frames is intruded upon by the musicians on either side. The figure holding a stringed, triangular instrument at left wears a short, light blue chiton, heightened with white, over red hose. The colour of his right

leg exceeds the heavy, black defining contour. He sits on a blue cushion on a white bench with panels of vermiculated blue ornament; his white boots—marked with pairs of black lines at calf and ankle—rest on a blue footstool. The musician to the right, similarly garbed and seated, plays a rectangular, stringed instrument with a long plectrum. At the centre, David, in a long purple tunic with darker folds and a red chlamys over his shoulders, inclines his unnimbed head toward the lute-like instrument, the neck of which he supports with his left hand. In his right hand a bow, the string of which is indicated by white flecks while its tail hangs from his hand. He sits on a blue, oval cushion with golden ends, on a backless, gold throne with red ornament of the type on the flanking benches. He has red hose and a red gaiter on his right leg; the unfinished left foot takes on the colour of the red footstool (cf. fig. 199). His hair and facial features—enlivened with white highlights over the green proplasmos—closely resemble those of his attendants.

A black line cuts off the lower third of the page. In the centre of this, a purple mountain with a "snow-capped" peak and deeper purple crevices. On either side, a dark purple tree and a light blue mountain. Further purple shrubbery and trees grow on the slopes of the central mountain and on the grey-green ground before it. No inscription.

Fol. 259r, *David leading the Ark into Jerusalem* (?) (fig. 265), 13.9 × 9.8 cm.

A. Heimann's proposal that this miniature represents David leading the Ark into Jerusalem has more merit than the customary reading of the picture as David watching Abisag in her litter. Apart from the fact that such a scene is otherwise unknown in Byzantine manuscript illumination, the crowned figure looks not at the woman carried by the oxen but at the man preceding the team. His large size, sprightly pose and unusual, hoisted skirt accord well with the description of David "leaping and dancing" (II Reg. 6.14).

The outer border is blue, the inner red. Between these, the gold ground common to the background of this entire sequence of pictures. The four towers in the background are, from left to right, blue, an ochre that deepens towards the right, maroon, and again blue. The three to the right have crenellations; those of the central towers are seen in bird's eye view. The head of Michal, wearing a magenta crown, appears within a round-headed window defined in white. She regards David, his ochre hair uncircumscribed by a halo, wearing a red tunic with two clavi on each arm. His sleeves extend below his wrists—the *στολή ἐξαλλή* of the text?—and his right hand raises the garment to show his dark brown hose; on his feet, much-flaked white boots. In his left, a stick that reaches to the green ground above which he appears to float (cf. fig. 269).

The oxen are similarly elevated. The nearer pair are the colour of sand, the further two buff. All have eyebrows (cf. fig. 223). On their backs, a buff wicker (?) litter with an arched opening as in the tower above. In this, the head of a woman wearing a dark blue maphorion (possibly the Virgin who is found as an emblem on the Ark at the Kariye Camii and elsewhere in Palaeologan painting). No inscription.

Fol. 260v, *David the musician* (fig. 266), 14.0 × 9.5 cm.
The final frontispiece to the psalter portion, following a page

that is blank on recto and verso, has the customary figure of David, here nimbed but uncrowned within a double frame as on fol. 259r. What differentiates this from similar miniatures is the more ambitious architectural setting. Behind the musician at left is a multi-storied structure painted the same matte blue as his tunic. Even the striated pattern on the hem of his garment is repeated as ornament to the red drape which hangs beside the left margin; another such velum is draped around the attenuated magenta drum below a blue-tiled, conical cupola. The *piano nobile* has slender colonnettes rising from behind a grille to support the projecting and flaked machicolation. The lowest storey is decorated with stair-step ornament above a portal framed in white. Similar decoration occurs below the gable and blue roof of the magenta building at right. Across its roof, and again to the side of an abraded portal, are draped blue vela with gold bands. In the foreground, David sits on a high but backless throne. His full face has largely flaked but his clothes are well-preserved: blue tunic with gold cuffs and hem over a buff pectoral and a red chlamys. He plays a gold, viol-like instrument, shaded with magenta and, despite a somewhat stiff bowing arm, his bodily attitude is an organic one: his head, inclined to the left, matches his extended "free" leg resting on the edge of a red, arcuated footstool. His white boots resemble those of the musicians in fol. 258v and the strong, black fold on his magenta hose the outlines of their legs. His gold cushion, the vertical seat on which it rests, and the frame of his throne are all decorated with pellets intended, presumably, as pearls.

Fol. 261r, *Headpiece to Ps. 1: Christ* (fig. 267), 8.6 × 8.9 cm. Perched on the upper corners of the familiar, double frame, a pair of peacocks confronting each other across a blue cantharus with a red neck and a broad green foot. An ivy-like leaf rises from the red, serpentine lines within the vessel. The birds have blue heads and bodies, with beaks, legs and talons outlined in pink. Their tails are a brilliant combination of pink, green and yellow feathers. The base of the frame terminates in flower-petals; that in the broader margin is more elaborate but, like its counterpart, somewhat flaked. In the framed quadrilobe, Christ stands erect in a long purple tunic under a blue mantle with a white fold system. Since the vertical axis of the frame runs from his red cross-nimbus through his right leg, he occupies more of the right side of the space than the left. His right, blessing arm has a pair of red clavi; in his left a red rotulus; sandals of the same colour on his feet. Against the gold background and flanking his nimbus, the sigla IC XC. The spandrels are filled with rinceaux and blue medallions containing green and blue leaves. In the angle of the quadrilobe and at intervals about it are small, maroon flowers. Below, the titulus + *Ψαλ(τή)ρ(τον) τερπνόν εἰς θ(ε)ὸν μέλ(ος)* and the initial M(ακάριος) consisting of leafy tendrils.

Fol. 282v, *Nathan's Rebuke of David* (fig. 268), 14.3 × 9.9 cm.

The miniature preceding the Penitential Psalm shows only Nathan's Rebuke and again follows a page left blank on both sides. David, crowned and with a gold nimbus outlined in red, sits on a purple cushion with golden pleats at the ends, on a backless throne. Over his shoulders he wears a red

chlamys which reappears across the waist where he grasps it with his right hand. The garment is closed over a pectoral of the same golden hue as the hem of his blue tunic which is modelled with long white highlights. His stemma is set with red and blue cabochons and, like its prependoulia, encrusted with pearls. The brown throne and red footstool are similarly treated. David has grey hair and a short beard of the same colour. His face is most carefully rendered, especially in the well-observed, complex planes of his forehead, but his raised right hand has five fingers *and* a thumb. Behind the king, a pink, many-storied building with a blue-tiled, gabled roof, a diminutive blue drum with a drape about it and a conical, magenta cupola. Below the roof-line is a band of purple and white chevron decoration separated by a string-course from a zone of stair-step ornament outlined in white. A red velum hangs from the corners of the gable beside a round-headed opening at the level of David's shoulder. A tall, narrow portal rises to the height of his seat-cushion. On the left side of the picture the doorway is even more attenuated, extending to the waist of Nathan who, if he were erect, would reach the eaves of the building behind him. This, too, has several zones of decoration: stair-step, chevron and a row of windows between its blue roof and the purple surround of the portal. It is cut off at the left by the inner, red frame.

Before it, Nathan stands nimbed, long-haired, bearded and intense, gesticulating towards the king. He wears a magenta himation, of a deeper hue at the waist, over a long, light blue tunic with clavi at the upper right arm. The lower portion of his tunic and its hem are agitated with a white froth of folds. His bare feet rest on the grey-green ground from which grows a minuscule tree of the same colour. The coloured ground rises to the level of the protagonists' knees, above which the gold background continues to the half-length figure of an angel, clad like Nathan. His nimbus is defined in red and the tail of his himation crosses his right arm and flies in the same way as that of the prophet. The angel has purple wings, a dark blue rod in his left hand and a red spear in his right. No inscription.

Fol. 296v, *Christ teaching the Israelites* (fig. 269), 13.0 × 9.3 cm.

Following the customary blank page and a blank recto *en face*, this picture is framed as usual in red, but the space between the border and the outer blue frame is here white. The gold background is confined to the miniature proper, which faces the *incipit* of Ps. 77.

At left, Christ stands barefooted on, or rather above, the flaked green ground against a mauve mountain with "snow-capped" peaks and dark crevices. He wears a matte blue robe with thick black folds over a dark purple tunic with a red collar and a clavus. His raised right hand blesses the Israelites while, in his left, he holds a closed, red scroll. On either side of the red cross-nimbus about his jutting head, the sigla IC XC. Beside the door of the building to the right—constructed and decorated almost exactly like that behind Nathan in the previous miniature—a pair of small, sinuous trees. In front of the building hover at least eight Israelites, among whom only two faces are visible. Like Christ's, these are characterized by several strands of hair falling over their foreheads and by fine lines added at the

corners of and below the eyes. The bearded figure to the left wears a pale green cowl and collar, a purple mantle, a blue tunic with a striated, golden hem and black boots. His neighbour—the only other figure visible at full-length—has a light green tunic with a similar hem, a magenta hood, a red mantle and, again, black boots. With his raised left hand he answers the Lord's gesture. The hoods of the figures to the rear are red, purple and light blue.

Fol. 297r, Headband to Ps. 77, 0.4 × 9.4 cm.

Within a blue frame, blue triangles containing alternating green and blue leaves enclosing tiny red flowers on a gold ground.

Fol. 325r, *David and Goliath* (fig. 270), 9.8 × 10.2 cm.

Within a double frame as on fol. 296v, David turns in three-quarters towards the menacing but less than gigantic Goliath. The youth wears a red chlamys fastened over a brown pectoral. His tunic is light blue, divided by deep folds into segments each of which is heightened with white. The light whorls on the outside of his right arm and by the elbow of his left are almost parodies of Comnenian drapery patterns. His cuffs are brown, his hose red and his boots, like Goliath's, are white with magenta stripes at the calves and ankles. In his outstretched left hand a stone; two (?) others within the sling in his right. His nimbus is crudely scratched into the gold background and probably a later addition.

Facing him, the Philistine holds a curved, white sword (almost invisible in the photograph) over his pink helmet. His collar and tunic are of the same colour and worn over red hose. Goliath has a blue mantle, darker than David's, and protects the right side of his body with a red, tear-drop shield decorated with a white crescent, stripes, and a band of pseudo-Kufic ornament. David's right foot crosses over into the border over the miniatures. His other foot, and both of Goliath's, seem to hover above the strip of green ground, dotted with magenta shrubs and small trees, that has been painted over the magenta base of the mountain range. The purple rock-formations similarly mock the basalt blocks of Middle Byzantine painting: here, and on the crag behind David at left, triangular white highlights are framed by spidery magenta crevices. The picture occupies the upper half of the page containing the supernumerary psalm. In the upper margin, the black legends (δ) προφήτη(ς) δα(υ)δ and γολιάθ.

Fol. 326v, *Moses parting the Red Sea* (fig. 271), 12.2 × 9.8 cm.

The verso and recto following Ps. 151 are blank; this miniature—and all its inhabitants—faces the *incipit* of the Exodus Ode. Although it has exclusive possession of the page, it is noteworthy, first, that it occupies only slightly more than half the available area. Secondly, while Moses' first Ode does not mention the Parting of the Red Sea, the scene as here (cf. figs. 51, 155) is found in twelfth-century Octateuch illustration.

The same arrangement of frames as in the two preceding miniatures surrounds Moses who, with a white wand, touches the oblique purple rift between the calm water at left—defined by a flaked external contour line—and the concentric waves of the stormy sea to the right. His intent face and long hair are surrounded by a nimbus drawn in red on the gold back-

ground. He wears a pink mantle, darker at the waist and with a tail which is draped across his left hand holding a red scroll. His tunic is light blue and alive with white highlights and folds of different shapes. It reaches to just above his ankles; his feet are bare, his toes drawn at the side rather than at the front of the feet. This feature repeats a characteristic of fol. 296v (fig. 269); indeed, Moses' entire pose resembles that of Christ before the 77th Psalm.

So, too, the faces and costumes of the Israelites echo those of Christ's audience. Of seven detectable individuals, only three faces are visible including, at left, a woman with dark hair and a double chin (cf. fol. 327r). The foremost Israelite, with a pointed beard, has a red cowl and collar, a pink tunic with a gold hem under a light purple mantle, and black boots. To his right, a man with a short, rounded beard wears a pale blue hood and collar and is enveloped in a red mantle. The hoods behind are pale blue, magenta and purple and striated as in the Teaching miniature. A feature of all these faces is a line drawn across the bridge of the nose connecting the eyes; this occurs not only in the later Ode pictures but also in other MSS of the "Family 2400" (cf. fig. 240).

The triangular figure of Moses connects the crowd of Israelites with the mountainous sea at right. Into the inverted triangle between the prophet and the water's edge is inserted a large buff hand with two fingers extended to demonstrate the miracle. The hand of God emerges from a black and gold cuff which is cut off by the large, many-toned blue arc suspended from the frame. At the head of the page, in black, ὁ προφήτης(ς) μῶϋσῆος. The curious nature of this Greek is surpassed in the legends of the subsequent miniatures.

Fol. 327r, *Dance of the Hebrew Women* (fig. 272), 9.8 × 9.0 cm.

The headpiece to Ode 1 is painted within a single, thin red frame and beneath the black, phonetic inscription ἀδελφί μῶϊσις το μάριαμ και ἀλι (γ)ηνεκες (sic). The three women dance on an almost completely flaked, green ground reaching to the level of their knees; above this, the customary metallic gold occupies the upper two-thirds of the picture. But unnoticed by Omont—who cropped the margin in his publication (1912)—in the right margin there are traces of an agile figure in a short, hemmed tunic raising a rod with a club-like end and, above, the vestige of an inscription ... ας. Whoever this figure may be—there are no analogues in illustrations to the First Ode in any other aristocratic psalter—he stands on the level of the "horizon" in the main picture. The three women are united by their long chestnut-coloured hair and common garments and by the device of joining each of the pendant sleeves of the central dancer with the inner sleeves of her companions: rhythm is imparted by raising the first such link and lowering the second. The robe of the woman to the left is red with a gold collar and clavi on the arms; the second figure is clad in magenta with red bands; and the third repeats the colour-scheme of the first. Compositional unity is reinforced by the inward direction of the hands of the flanking figures. All have black shoes.

Fol. 328r, *Moses* (fig. 273), 8.0 × 9.2 cm.

The flaked outer frame of the headpiece to the Second Ode is dark green; the inner frame, as usual, red. Moses in a long blue tunic and a purple mantle, enlivened by flying tails with

continuous white modelling, gestures towards an arc in the upper right corner; the index finger of his right hand points decisively to the ground. The blue of the arc, like much of the buff mountainous background, is almost completely flaked. Similar paint loss in the area of the prophet's head and shoulders reveals pink underdrawing. This preliminary colour is used not only for the characteristic line between his eyes but is evident also in his hands, the drapery folds of his left leg and the exterior contour of the mountains. Traces of dark purple paint cling to the slopes. The ground beneath his left foot is buff, while his left—with black streaks indicating toes—transgresses the inner frame. In the upper margin, the legend ὁ προφήτης(ς) μῶϊσις.

Fol. 329v, *Hannah* (fig. 274), 5.9 × 9.8 cm.

The miniature occupies the central third of the page between the close of the Second Ode and the start of Hannah's. Again the outer blue frame is much less well-preserved than the inner, red band. The prophetess' attitude—somewhere between kneeling and standing—recurs in Berlin, Staatsbib. gr. oct. 13 (fig. 93). There, however, the miniature occupies almost the entire page: her pose is thus traditional and not dictated by the confines of the frame. Hannah wears a light purple paenula over a long-sleeved blue tunic, decorated with horizontal bands, and black shoes. Her nimbus is outlined in red against the gold background. Flaked paint on her right forearm reveals pink underdrawing but the double chin-line—common to all female figures in this MS—is not part of this preparatory rendering. Her body is turned in right profile and her hands extended towards a polychrome building with a pair of "royal doors" half-open on its long side. These are flanked by a pink panel at left and a taller grey member at right, both defined in white. Above the pink architrave is a red-tiled roof, a slender pink drum and a red, conical cupola. The black line defining the left edge of the building rudely cuts off the flaked, grey-green ground on which Hannah stands. An arc-like pentimento in the upper right corner suggests the painter's original scheme. No inscription.

Fol. 330r, *Habakkuk* (fig. 275), 6.5 × 9.3 cm.

While in other MSS of the "Family 2400" the prophet is shown erect (e.g. fig. 55) the figure of Habakkuk here is only slightly less compressed than that of Hannah in the previous miniature. The green, outer frame, situated above the title and a single line of the Ode, is all but lost; as usual, the red immediately about the miniature is in much better condition. Against the gold background, the nimbed Habakkuk prays to a many-toned, blue arc. The colour of his hands, forearms and feet is almost gone but the paint loss in the area of his eyes would seem to be wilful destruction. He wears a long, blue tunic, flaked on the inside of the right leg but retaining some of its folds, rendered in a deeper blue, and a white whorl on his right hip. His mantle and the mountain behind him are both magenta and enlivened with white streaks and darker crevices of the basic colour. At the top of the page (ὁ) προφήτης(ς) αμυκοῦμ (sic).

Fol. 331r, *Isaiah* (fig. 276), 6.8 × 9.2 cm.

Closely resembling the Habakkuk miniature but situated slightly above the middle of the page and somewhat taller, the

Isaiah picture is better preserved. Both prophets assume an almost *Kniefall* attitude. Only the green ground on which Isaiah stands and small portions of the pink summit of the mountain and of his tunic of the same colour have flaked. Unlike Habakkuk, Isaiah has red clavi on his right arm and calf. Before the slightly taller mountain, a blue tree and other shrubbery; above its higher peak, the striated, blue arc is somewhat less prominent. At the top of the page, ἡσαΐας προφήτης.

Fol. 331v, Jonah (fig. 277), 6.3 × 10.7 cm.

This much damaged miniature occupies the lower half of the page above the title and two lines of Jonah's prayer. Both the outer blue and inner red frames have suffered, as has the prophet's light green mantle, the magenta hide of the monster and most of the blue sea. All but the lower legs of the nimbed and bearded prophet have emerged from the creature's maw; he twists three-quarters right and raises his hands towards the flaked, blue arc at upper right. The underdrawing throughout is pink. At the head of the page, the legend ἰωνᾶς (sic) προφήτης.

Fol. 332r, The Three Hebrews praying (fig. 278), 7.4 × 9.4 cm.

In a similar situation to that of the Jonah miniature, the Three Hebrews pray in the attitude of Habakkuk and Isaiah, crouched above the green ground. Their imbricated bodies wear, from left to right, a red lacerna over a magenta tunic, green over light blue, and again red over magenta. Each of the lacernae has a broad gold hem; the tunics of the flanking figures, like the mountain behind them and the arc to which they pray, survive almost only in the pink underdrawing. They have striated, chestnut-coloured hair, red mitres and flaked, red boots. Each appears to wear a white earring. A worm hole above the shoulder of the left figure and again in the right margin. At the top of the page, ἱ παίδις (sic).

Fol. 333v, The Three Hebrews in the furnace (fig. 279), 8.2 × 9.6 cm.

The green, outer frame is preserved only vestigially in this headpiece. The red, inner frame surrounds elements almost canonical among illustrations of the "Family 2400" (cf. figs. 96, 243): the nimbed angel in a green-brown tunic with tight sleeves, brown wings striated with gold and red underfeathers; a furnace described as a magenta semi-circle, its diameter being a plane wall of the same hue, its interior brown rather than filled with fire. The face of the furnace here is largely flaked but burning faggots are apparent in each of its three arched ports. The central youth, usually shown orans, here has his arms at the sides of his blue lacerna. His head is aligned with the angel's brown pectoral but is not entirely frontal. His face, the only large area of flesh preserved in the miniature, is turned towards his companion at right. The flanking Hebrews wear red lacernae; all have small red mitres and none is nimbed. As usual, they are dwarfed by the gigantic angel, a relative scale observed by the scribe who recognized (ὁ) ἄγγελε (for ἄγγελος) κυρίου, even if he misspelled it. Georgian inscription in the lower margin.

Fol. 334r, The Virgin (fig. 280), 6.8 × 9.3 cm.

As in several corresponding miniatures in this Family (cf.

figs. 97, 190, 244), the Mother of God is shown full-length in this picture set just below the middle of the page. The green, outer frame has all but disappeared; the red inner border encloses her figure turned in three-quarters and as tall as the complex, conically-domed building to her right. The dome was originally red and the temple below it magenta, but all parts of the structure have suffered severe paint-loss. The Virgin has a nimbus outlined in red, a maphorion with gold striations on the portion by her left side, and a blue tunic, flaked over her legs but visible above the wrists. Her red shoes rest on the frame at the bottom of the green ground.

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41a. PHILADELPHIA, Free Library, cod. Lewis 353

Two leaves from PALERMO, Bib. Nazionale, cod. dep. Museo 4, for which see n° 38 above.

42. ROME, Bib. Apostolica Vaticana, cod. gr. 342

Ca. 1087/88

1. Psalter and Odes with marginal commentary of Hesychius of Jerusalem, Nicene Creed and other works (cf. Devreesse, *Codices vaticani graeci* II, pp. 15-18). Tables of months fols. 17v-20v; Easter tables for 1087/88-1159 fols. 21r-23v; Psalter *incipit* fol. 25r; Odes *inc.* fol. 247r; Symbolon and Creed fol. 269v; works of Gregory of Nazianzus fols. 271ff.

2. Medium thick parchment, 285 folios.

3. 19 lines of Psalm text surrounded on three sides by up to 41 lines of commentary.

4. Brown ink with gold initials and tituli in text, red in commentary; medium minuscule, pendant from ruling. Fols. 3r-280v are in a single hand, possibly that of Michael Attaleiates whose name occurs on fol. 276v and *passim*; fols. 1-2 and 281-85 are later. Some of the miniatures appear to be overpainted.

5. 17.6 × 13.0 cm.

6. In the 13th - 14th C. the MS was still in Orthodox possession: fol. 2v contains a letter written to a metropolitan of Caesarea in Palestine and fols. 283r-v an invective against the Latins written in a hand of this date. A codex probably to be identified with ours is mentioned in 1455 in Cosma di Montserrat's inventory of the Greek Library of Pope Nicholas V (Devreesse, *Le fonds grec*, p. 21). About 1510 the MS is listed in the inventory of Fabio Vigili prepared for the papal librarian, Thomas Inghirami (*ibid.*, p. 178). The cover bears the arms of pope Pius IX and cardinal Angelo Mercati.

Fol. 24v, King David enthroned among prophets and musicians (fig. 281), 10.6 × 8.1 cm.

Occupying the portion reserved for the Psalm text in the body of the MS, a red, lobed frame is subdivided by a rinceaux-filled cross on which is imposed a blue quatrefoil with *pelta* decoration. Within this, David sits on a red cushion on a gold, ornamented throne. His nimbus and footstool consist of simple red outlines against the gold background. He wears a golden stemma with a central, red cabochon; like the attached prependoulia and his red boots, this is set with pearls. His long, blue divitision has a gold hem and cuffs and is worn under a dark blue chlamys, held by a fibula at his right shoulder, with a brown tablion. With his left hand, the Psalmist holds a flaked, white codex open on his left thigh; he gesticulates with his raised right. He has a short, white beard, prominent cheek-bones and deep-set eyes.

The division of the page into quadrants recalls the corresponding frontispiece in London, Add. 36928 (fig. 176). Here each of the sectors contains a group of three musicians—their instruments often difficult to distinguish—led

by a slightly detached "prophet" with raised arms (cf. Ps.-Chrysostom, Πρόγραμμα εἰς Δαυὶδ τὸν προφήτην, PG 55, cols. 531ff). At upper left, this leader has a purple mantle edged in gold over a red tunic and brown shoes. Behind him a bearded drummer (?) in a long blue robe, and his companions, somewhat concealed, in red and purple. The "prophet" at upper right has an ornamented blue mantle edged in gold and a blue tunic. His musicians are clad, from left to right, in purple, blue and red. Immediately below, the much-flaked choir—whose instruments, if any, are no longer evident—is led by a figure in a blue tunic worn under a purple mantle with a golden hem. At lower left, a bald, white-bearded "prophet" wears blue over a red tunic edged in gold. The foremost musician, in dark blue, raises a golden horn; in the middle of the group, a figure in lighter blue and a third obscured all but for his head. All figures in the quadrants have black shoes; none is nimbed. No inscription.

Fol. 25r, Headpiece to Ps. 1 (fig. 282), 5.6 × 6.7 cm.

Blue and green flowers grow both within and between the roundels linked by rinceaux within a broad border. An inner, narrower border, decorated with stylized leaves, encloses the titulus Ψαλτήριον τοῦ δα(υ)ὶδ ἀλληλοῦῶ. The outer frame is embellished by flower-petals, larger and more elaborate on its extended base. The initial M(ακάριος), consisting of tendrils with attached crockets, introduces the text of Ps. 1 written in red heightened with gold.

Fol. 133v, Moses receiving the Law; Moses presenting the Law to the Israelites (fig. 283), 10.2 × 7.5 cm.

Surrounded by commentary, the two registers form a frontispiece to Ps. 77 which starts on the facing recto. Between two frames of gold ropework with flower-petals at the corners, a blue border decorated with green stair-step and triglyph ornament. Above, Moses, clad in blue heightened with white, stands in profile on the lower slope of a sheer mountain and raises his head and covered hands to receive a white tablet from a hand emerging from a gold sleeve. Both the absence of an arc and the broad sweep of his garment, stretching from his hands to its hem, are irregular. Stylistically, too, there is an unusual contrast between the deeply modelled forms of the drapery and the busy mass of black shrubbery, on the one hand, and his rather gross, wide-eyed, heavy-jawed physiognomy on the other. Behind him a higher mountain, its lower ridges covered with wiry plants. Beside the Burning Bush, his black sandals lie with untied thongs. The mountain is personified by an outstretched male figure resting on his right elbow and with crossed legs. He wears a red mantle that leaves one shoulder bare and with his left hand grasps the trunk of a small tree.

In the lower register Moses holds one tablet against his purple-blue himation in one hand while presenting another to the Israelites with his right. His nimbus, as above, is outlined in red on the gold background and the lower part of his garment is concealed by a coulisse-like ridge. The rocks that frame him are grey-green with flat, elliptical, upper surfaces; wiry plants grow both before and behind the foremost ridge. The first of the Israelites, all of whom wear cowls, inclines towards Moses and extends a large, open right hand (attached to his left arm!) to receive the tablet. He is white-bearded and wears a blue mantle over a light purple tunic.

His eight companions, in red, purple and blue-green, form a dense group, several of them exhibiting the heavy jaw-line of Moses in the upper register. No inscriptions.

Fol. 134r, *The Law presented to Peter* (fig. 284), 7.7 × 5.7 cm. The headpiece to Ps. 77 has a broad red, blue and green border richly decorated with tendril and leaf ornament and foliate lobes at the upper corners; from its extended, red base grow almost tree-like flower petals. The upper panel is broken by an ogee arch with stair-step ornament, set between roundels which both sprout and contain polychrome leafy forms. A Pantokrator-like Christ with red cross-nimbus rests his right hand on the base-line of the arch and crosses it with his left to offer the Law—a golden, jewel-studded codex with a red stone at its centre and blue clasps—to St. Peter below. The Lord wears a blue pallium and golden brown tunic, Peter a brown mantle over a long blue undergarment. None of the apostles to the right nor the Israelites to the left are nimbed. These groups of eight figures are more than pendants: across a vertical median bar filled with blue, leafy roundels, Moses, in a long red garment and St. Paul, in a purple-blue mantle over a blue tunic, bow to each other beneath the blessing of Christ. The headpiece is thus a succinct and unique expression of the harmony of the Old and the New Dispensations implied in the exegesis of the psalm. No inscriptions within the miniature. Below, a lemma preceding the titulus refers to the commentary above the miniature; the text of the psalm begins with an elaborate, crocketed initial Π(ροσέχετε).

Fol. 246v, *Crossing of the Red Sea* (fig. 285), 9.0 × 7.0 cm. Surrounded by the commentary to the *incipit* of Ode 1, the familiar miniature illustrates the text of the "horse and rider thrown into the sea" which appears on the facing recto. A double gold frame with foliate lobes encloses red and purple flowers, growing from blue and green stems, within the border to a picture that occupies the normal place of the text.

In the centre, Moses, clad in a blue tunic, has a cross-staff in his right hand held before his magenta mantle. A striking *pentimento* above his waist shows where the painter originally planned this staff to be held. The prophet is a statuesque figure, shown *en face* with his head inclined towards his right, while his open left passes in front of the first of six Israelites. Three of these are bearded males, in cowls and mantles of different colours; the others are women in equally diverse *paenulae*. With Moses, their group encloses a miniature landscape in which shrubs and wiry plants grow in the green ground beside the water's edge. At left, a bearded figure in a red tunic with a blue collar reinforces the prophet's gesture. Behind him, a woman in a blue tunic with a purple *maphorion* is followed by a youth in a blue-green mantle and a red collar. On his back he carries a large, magenta bundle tied with black ropes.

Moses' wand stirs up blue waves, emphasized by concentric, white currents. At centre left, these are painted over the figure of Pharaoh, pulled from his buff horse by a half-nude, strong-jawed personification. The Egyptian wears a yellow stemma and cuirass over a short, purple tunic edged in yellow, red hose and boots. He is identified by a fragmentary, black legend, *φαρα...*, at left above three helmeted soldiers in blue and yellow armour, who apparently share two horses. Ahead of him and beside the personifica-

tion, a similarly armed rider falls from a frantic horse. His helmet, outlined in black, floats in the water in the foreground.

Fol. 247r, Headpiece to Ode 1, 6.6 × 6.7 cm.

The titulus is set within an almost square, floral border.

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43. ROME, Bib. Apostolica Vaticana, cod. Barb. gr. 285 (olim III, 4; 222)

10th C. MS with one inserted miniature of early 14th C. (?)

1. Psalter and Odes with hymns; Psalter *inc.* fol. 1r; Odes *inc.* fol. 141r
2. Parchment, 159 folios.
3. 22 lines per page.
4. Brown minuscule with red tituli and verse initials, many of them zoomorphic (cf. Grabar, *MSS de provenance italienne*, figs. 232–55).
5. 11.0 × 8.5 cm.
6. For 17th–19th C. catalogues listing the Barb. MSS, see S. de Ricci, "Liste sommaire des MSS grecs de la Biblioteca Barberina," *Revue des Bibliothèques* XVII, 1907, pp. 82–83. The Library was begun by cardinal Francesco Barberini (1597–1679), nephew of Pope Urban VIII, and added to by cardinal Antonio Barberini (1608–71). The younger cardinal acquired books and MSS from many sources, including the abbeys of Grottaferrata and Rossano, but it is not known when or how Vat. Barb. gr. 285 entered the collection which was kept in the Palazzo Barberini until 1902. It was then transferred under Pope Leo XIII to the Bib. Vaticana.

Fol. 140v, David and Goliath (fig. 286), 8.5 × 7.3 cm.

This much-disputed miniature, illustrating Ps. 151 and painted on its verso, was believed by DeWald to be a 10th C. work inserted into an 11th C. MS. Lazarev and Weitzmann proposed that it was a Palaeologan insertion, suggestions that seem most reasonable considering the form of Goliath's helmet and recent scholarship stressing renewed attention to Middle Byzantine MSS in the early 14th C. Lately, Grabar has proposed a tenth-century date and a S. Italian origin for the entire MS.

The miniature, occupying the upper two-thirds of the page, is surrounded by the most elaborate and colourful border in all aristocratic psalter illumination. Flanking the naiskos, a pair of flaked cypress trees grow from a blue ground-line below the base of the architectural border which carries pseudo-Kufic ornament. Fluted shafts with moulded bases rise to Corinthian capitals supporting an entablature. The blue epistyle is decorated with yellow medallions, outlined in red, containing male heads in the three-quarter view. Flanking this, corbels carry a blue pediment with vegetable antefixes. On either side, akroteria in the form of grey-green griffons with white wings outlined in red. Within the pediment a brown triangle with dentillated sides, itself set within two further moulded, raking geisons. This entire facade precedes an orthogonally receding porch with reddish-ochre coffer, which leads back to the plane of the picture; this is enclosed in frames that, outwards from its edge, are successively red, dark brown, light brown and blue.

David, at left, has a brown tunic with a blue belt, blue hose and brown boots. He leans backwards, imposing his weight on his right foot, and raises his right hand, wrapped in his red mantle (cf. fig. 113), to ward off the giant's weapon. Goliath holds the white-tipped, red spear high in the air. The illusionistic atmosphere of white clouds against the blue background is largely lost. Since the giant's feet are widespread,

reducing his height, the spear is held at a level only slightly above David's flaked blue nimbus. The Philistine is clad in a brown, plumed helmet and cuirass, worn over a blue fighting skirt, and light brown boots. His bright red mantle flutters behind him and he protects himself with a large convex shield, its ornamented sections radiating from a large, central boss. The battle takes place on an abraded strip of green ground with traces of vegetation. While the atmospheric background would seem to indicate a Macedonian date for the miniature, the combination of energetic bodies and disproportionately small heads argues for an early fourteenth-century date.

Fol. 141r, Headpiece to Ode 1, 1.5 × 5.7 cm.

The red pylê, filled with an ochre and blue guilloche with foliate ornament at the corners is, like the leaf-encrusted tendrils making up the initial, part of the original decoration.

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44. ROME, Bib. Apostolica Vaticana, cod. Barb. gr. 320 (olim III, 39; 202)

Last quarter of 12th C.

1. Psalter and Odes. Psalter *incipit* fol. 2r; Odes *inc.* fol. 221r.
2. Thin and medium parchment, iii + 252 folios + 1 bis.
3. 18 lines per page.
4. Brown ink; initials and tituli in red and gold, medium minuscule pendant from ruling.
5. 17.3 + 13.1 cm.
6. On fol. iii v, an 18th C. (?) notation *Salmi David scriptus est hic codex anno Chr(isti) 1177*; on the verso, in an earlier

hand, "milesimo centesimo septuagesimo septimo per-scriptum (fuit)."

An erased inscription, unreadable under ultra-violet light, on fol. 252v—possibly a colophon—may have been the source of this information. It is not known when or how the MS entered the Barberini Library (cf. no. 43, above).

Fol. 1v, David anointed by Samuel (fig. 287), 11.7 × 8.0 cm. The first frontispiece is surrounded by a blue ropework frame that is developed as lobes containing a central pellet at the corners. Samuel, in a blue tunic, purple himation and thong sandals stands, turned almost three-quarters left, on a purple footstool decorated with circles, pairs of arcs and vermiculated ornament. Like David whom he anoints with a large, blue horn, his nimbus is outlined in red. In the prophet's case this is imposed on the buff flank of a steep mountain, its upper surfaces covered with vegetation but partially flaked. The slope in the mountain passes behind David who wears a blue chiton with a purple collar, cuffs and hem and golden, laced boots. His hands are raised before his body, the right hand out-turned towards Samuel. He stands on grey-green ground, the paint of which at lower left is severely damaged. By the left margin, its base partially covered by the slope and by black shrubs, a tower-like structure rises from two faces of an angled, brick base, through an overhanging cornice to two zones decorated with bands of chevron and folded ribbon ornament. Above these, a taller storey with slits and a round-headed window, a blue roof and a lantern over which is draped a red cloth. The shading is inconsistent throughout: David's lighted left leg is contradicted by the shadow on the left side of his face; the light on the right side of the tower by the dark flank of the mountain. Against the metallic, gold background, the legend $\delta \delta\alpha(\upsilon)\delta$ and, in two lines, unusually spelled *in extenso*, δ $\pi\rho\omicron\phi\eta\tau\eta\varsigma$ $\sigma\alpha\mu\upsilon\eta\lambda$. The page has lost paint across a fold at the level of the protagonists' knees.

Fol. 1 bis r, King David receiving the Psalms from the hand of God (fig. 288), 11.6 × 7.3 cm.

Within the same ropework frame as the previous miniature, David, nimbed and crowned with a broad stemma set with a central, oval cabochon and other gems, stands with his arms uplifted to receive a white rotulus from above. This is proffered by a hand in a golden, vermiculated sleeve that emerges from a striated blue arc at upper right. The king's head, though raised like his hands, is turned so that both eyes and his round, white beard are visible. He wears a black chlamys, flecked on the outside, lined in red and fitted with a golden hem. His long-sleeved undergarment is evident at the cuffs beneath a long, blue tunic richly gathered between his legs. His red, pearl-ornamented boots rest on an elliptical footstool decorated with two medallions each of which contains a *crux ansata*. This, in turn, is raised on an ochre, trapezoidal suppedaneum with black sides adorned with pearls and red cabochons. He rises from a large throne with a red cushion, turned legs and uprights encrusted with pearls and a lozenge-decorated dossal. This is set, not obliquely as in the corresponding miniature in Dumbarton Oaks cod. 3 (fig. 321), but parallel to the picture plane. Behind it, a gabled structure with a purple portico, blue-tiled roof and a red cupola. On its long side is an apse-like form pierced by a barred window and

decorated with a blue cornice and red semi-dome. The architecture continues as a portico with a blue arcade and ochre wall supporting a dentillated cornice and, at right, a blue, two-storied structure with window slits below, round-headed windows above and a chevron-ornamented, overhanging cornice. Above David's nimbus against the gold background, the legend $\delta \delta\alpha(\upsilon)\delta$ $\alpha\iota\tau\omicron\upsilon\mu\epsilon\nu\omicron(\varsigma)$ $\tau\eta\nu$ $\chi\acute{\alpha}\rho\iota\nu$ $\tau(\acute{\omega})\nu$ $\psi\alpha\lambda\mu\acute{\omega}\nu$.: While the MS shares this and other scenes (figs. 292, 293) with Dumbarton Oaks cod. 3 (cf. figs. 325, 326), and employs the same type of lobed, ropework frames, there is insufficient reason to assign it—as does Bonicatti (1956-57)—to the same period as this dated work and Venice, Bib. Marciana cod. 565. Where figures are comparable in the Washington and Vatican Psalters, the facial style is always more of a caricature in the latter MS, its drapery more schematic and its tonalities less fluid. The dynamic qualities that one might expect in a MS of the last two decades of the 12th C. are, however, missing. One must allow for a variety of styles in this period.

Fol. 1 bis v, King David the Psalmist (fig. 289), 11.6 × 7.4 cm. King David, clad as on the recto, but now with prepandoulia on his crown and a gold tablion on his chlamys. Beside this he holds a white codex with gold edges bearing a simulated inscription to which he points with his right hand: it has occasional Greek letters but no continuous text. The arrangement of his footstool and the frame of the picture is as before. On either side of his frontal figure, .: δ $\pi\rho\omicron\phi\eta\tau\eta\varsigma$ (monogram) $\delta\alpha(\upsilon)\delta$.: in large, red semi-uncial. At upper right, with a two-toned, blue arc inscribed $\overline{IC} \overline{XC}$, the Lord inclines in blessing towards the Psalmist. He wears a red-outlined gold nimbus, a himation and tunic and holds a rotulus in his left hand.

Fol. 2r, David and Melodia (fig. 290), 7.6 × 8.0 cm.

The headpiece to Ps. 1 has lobed, double frames painted red and outlined in gold, between which is a blue border decorated with linked floral motifs. At the center of the miniature David sits *en face*, his right arm extended across his body to play a red and blue psaltery that he holds with his left. Both his frontal position and the "flattened" instrument suggest the simplification of a model akin to that in Paris gr. 139 (fig. 245) to which, however, our miniature is much closer than the version in Milan, cod. M 54 sup. (fig. 191) or Venice, cod. 565 (fig. 308). David's costume is less sumptuous than in the Parisinus: he now wears a blue, undecorated chiton and a red chlamys that falls on his left thigh instead of wrapping around his body. Other changes include a misunderstanding of Melodia's bodice, here draped almost like a bandolier across her torso leaving her breasts exposed on either side. Both figures now have a gold nimbus edged in red, and the personification, her right arm decorated with two pairs of black arm bands, looks at the musician rather than at the spectator.

The black dog retains its curly tail but has been moved to the left of the picture; the number of goats has been reduced to two. Again, the city of Bethlehem at upper left has been suppressed and the personification in the opposite corner has lost his identifying inscription. A grey-blue cistern is introduced beside the simplified column clutched by the half-length nymph. Above the green and blue, fern-like vegetation

behind the central figures, the legend $\delta \delta\alpha(\nu\iota)\delta$. The initial $M(\alpha\kappa\acute{\alpha}\rho\iota\omicron\varsigma)$ is composed of David and Christ, shown nimbed and *en face* and standing on trapezoidal footstools, holding between them a much-flaked, open scroll. David wears a blue chlamys over a red divitision and Christ a blue himation over purple. They are identified by the customary sigla.

Fol. 112r, *Moses presents the Law to the Israelites* (fig. 291), 7.8 × 7.6 cm.

Following a blank verso, the headpiece to Ps. 77 is framed like that of Ps. 1 although the leafy character of the lobes is more developed. At right, the figure of Moses, turned three-quarters left, is concealed almost to his hip by a jagged series of ochre, blue-topped rocks that pursue a downward course to the left margin, leaving space for a stream with white wavelets in the lower right corner. The prophet is clothed in a blue tunic with a golden clavus on his right arm and a purple-blue mantle. With both hands he holds a diptych-like pair of veined, ochre tablets, towards which a black-bearded leader of the Israelites extends his open left hand. His right is buried within his red mantle; there would seem to be no neck intervening between his swarthy head and his blue collar. To his right, a white-bearded man in a blue mantle with a grey collar and, between these two three other heads. About the group is a mass of vegetation and, behind them, a green outcrop of rock that rises through a zone of yellow to a white, sugarloaf summit. At lower left, a semi-nude, male personification with the customary, exaggerated musculature, is seated on a rock amid delicate shrubs. He is drawn from the rear with a red mantle over his legs but gazes intently at the event unfolding before him. He has a large right eye with a slanting brow, a curious, hooked nose and very prominent chin. Behind the tree-stump that he holds, a crystalline mass of purple-blue rocks. Above the centre of the landscape, traces of the red legend $\delta\epsilon\beta\rho\alpha\iota\omicron\iota$ and, better preserved, above the prophet $\delta\mu\omega\upsilon\varsigma\eta\varsigma$. This identification recurs above the figures in the initial $\Pi(\rho\omicron\sigma\epsilon\chi\epsilon\tau\epsilon)$ where Moses is dressed as in the miniature but the Israelites wear cowls. The prophet appears to offer the tablets to the group at the level of his nimbus. Both parties stand on a narrow strip of gold ground.

Fol. 212v, *David beheads Goliath* (fig. 292), 7.6 × 6.3 cm. This page, with the last one and one-half verses of Ps. 151 and the appropriate illustration, has been cut from its proper place after fol. 220v and set in the middle of the text of Ps. 143 with which it is sometimes associated in psalters outside the aristocratic class (e.g. London, Add. 19352, fols. 182r-v).

Below a band of crosses, pellets and discontinuous, serpentine ornament, the painter has reverted to the frame employed in the frontispiece miniatures. At left, David, in profile, leans forward on his right leg to gain purchase on the blue-grey sword that he applies to the Philistine's neck. He wears a short blue tunic, with boxy folds at the hem-line, and a flying, purple mantle tied across his chest with a brown lacing. His feet, shod in blue boots, are oddly drawn: the left is raised on the ball so that the shadowed sole is presented to the spectator; the right is club-like almost to the point of deformity. David has a shock of brown hair silhouetted against the customary nimbus and a long, *retroussé* nose. With his left hand he holds the head of Goliath who, dressed in a flaked, blue-grey cuirass over a red tunic, has fallen

to his knees. Goliath's richly pleated mantle is blue as are his hose, largely covered by a red shield with a gold, pseudo-Kufic inscription and a grey rim and boss. His helmet lies beneath his outstretched hands on the blue-grey, flower-dotted ground. The mountain behind is of the same colour, rising through brown to a grey-white at the summit; its triangular form echoes the inclined axes of the combatants. At far left is a much smaller, equally precipitous peak, while the right margin is emphasized by the brown trunks of a pair of trees, the blue-green foliage of which fills a void at upper right. Against the gold background, the legends in red $\delta\delta\alpha(\nu\iota)\delta$ and $\delta\gamma\omicron\lambda\iota\acute{\alpha}\theta$.

Fol. 221r, *Crossing of the Red Sea* (fig. 293), 7.8 × 7.7 cm.

The headpiece to the first Ode is framed as are those to Ps. 1 and 77. At upper right, a diminutive hand emerges from a blue arc with concentric inner segments, in an unusual form of two-fingered blessing of the Israelites. In the vanguard of this group of eight, a woman in profile, with an aquiline nose, a blue tunic and a red paenula, leads one child with her hand while holding with the other the left leg of a baby who clings to her pink hood. In the angle between the oblique grey-black shoreline and the right frame, the tree-like column of fire. At the rear of the group is the familiar youth in a short blue tunic with a deeply pleated, pink bundle behind his head. He regards the spectator but raises his hands in witness to the cataclysm below.

The dominant figure is, of course, Moses, here characterized by a square face. He is clad in a blue tunic and ample, purple himation; while walking to the right, he looks back at the sea which he touches with the ochre wand in his right hand. In this respect, as in others, the miniature is closer to Dumbarton Oaks cod. 3 than the comparanda usually suggested for the picture in Washington—Berlin, Universitäts-sammlung cod. 3807 (fig. 107) and Vat. cod. gr. 342 (fig. 285). The sea, while "enraged," is less schematically wave-tossed than in the corresponding miniature of the latter; it seems to separate into sectors enclosing the disembodied heads and limbs of both men and horses. Pharaoh, clad in a tall, pearl-encrusted crown with prependicularia and blue armour over a red tunic, is pulled from his blue horse by a half-exposed, nude male personification. The Egyptian's purple mantle flies behind the head of a bridled white horse above which, in a damaged section of the miniature, are two heads in profile. The sides of Pharaoh's chariot in the foreground are ochre. This is half-submerged; still floating on the surface are a disproportionately large helmet and a quiver. In the upper margin above the head of the prophet, the legend $\delta\mu\omega\upsilon\varsigma\eta\varsigma$.

The foliate stems of the initial $\Lambda(\sigma\omega\mu\epsilon\nu)$ are covered by the inclined and nimbed figures of Joshua (?)—the inscription, $\delta\epsilon\beta\rho\alpha\iota\omicron\iota$ at left, is unspecific—dressed in a cuirass and fighting skirt and Moses, clad as in the main picture. The prophet strides across a patch of green ground preceded by the column of fire while the warrior stands on a blue zone ahead of the pillar of cloud.

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SPATHARAKIS, *Corpus I*, no. 317 ("end of the 11th century"); II, fig. 557.

45. ROME, Bib. Apostolica Vaticana cod. Palat. gr. 381

Ca. 1300

1. Psalter and Odes with prayers; Psalter *incipit* fol. 8r; Odes *inc.* fol. 338r; Symeon, τοῦ θεοδόχου and prayers to the Virgin fol. 377r.
2. Parchment, 386 folios. Fols. 1v, 2v, 171v, 172v and 370v are blank. The miniatures are now removed and constitute a separate album identified as cod. Palat. gr. 381B. The headpieces to Ps. 1 and 77 and Ode 1 (fols. 1r, 171r and 338r) are mutilated by restoration.
3. 15 lines per page, pendant from ruling.
4. Brown ink (overwritten); initials to psalm verses, kathismata and staseis indications and inscriptions in red; archaizing "liturgical" minuscule.

5. 33.5 — 33.2 × 25.4 — 24.1 cm.

6. An almost entirely erased note on fol. 386v yields the words ἔγωγε Νεόφυτος in a 14th C. hand. The MS is first cited in an inventory of the Bib. Fuggeriana in 1571 (cf. P. Franchi de' Cavalieri, *Le miniature*, p. 15 note 1). This and other books were willed by Ulrich Fugger to Frederick IV, elector of Bavaria. From the Palatine collection of Maximilian at Heidelberg, these were brought in June 1623 to the Vatican under Pope Gregory XV.

Fol. 1v, David and Melodia (fig. 294), 26.7 × 20.0 cm.

The border, some 1.7 cm. wide, is decorated with a gold rinceau consisting of pairs of foliate scrolls imposed on successive red, blue and black segments of ground. The group of David and Melodia at the centre of the picture is a fairly free interpretation of the version in Paris gr. 139 (fig. 245). Notable changes include the substitution of purple for the musician's reddish-brown mantle and of a simple white fillet for the jewelled circlet around Melodia's head. Her feet are now bare and a more careful modelling of David's exposed kneecap has replaced the somewhat hasty, linear indication in the Parisinus. Above all, the proportions of the protagonists have changed: for the rather stocky figures in the model, more slender, elegant forms are substituted; necks are long and, since fewer white modelling lines are used in the draperies, their fabrics seem less heavy. The length of David's legs is proportionately less and the personification at lower right is more attenuated and less slumped. The elongation of the figures is part of an overall change of compositional ratio. The Palatina picture is not only reduced in absolute size by about 9% but it is less wide in relation to its height. Thus elements that tend to give girth to the model are eliminated. The sheep to the right of David has gone and a single member of this species replace the triad at lower left in the Parisinus. The number of goats is reduced to two and the surviving animals are more intent on David and less on their grazing. All the beasts are more sketchily treated and lighter in tone. The net chromatic effect of the miniature, in contrast to that in the Parisinus, is of a blue-grey grisaille surrounding islands of colour. The page has suffered from a vertical fold and a now-repaired tear from the goat by the lower border to the bottom of the leaf. No inscriptions.

Fol. 2r, King David between Wisdom and Prophecy (fig. 295), 25.6 × 19.5 cm.

The border consists of a continuous zone of dark green vegetation with some blue leaves and red berries, gathered at intervals within short, magenta tubes; it thus remotely resembles the ornament about Paris gr. 139, fol. 3v (fig. 247). The proportional differences between fol. 2r and the corresponding picture in the Parisinus reflect those already noted for fol. 1v. Changes of content are no less obvious. The tablion and other decoration of his mantle—now blue rather than purple—and tunic are transformed; the text of Ps. 71:2 on his codex is now confined to half the verse; his nimbus, here gold rather than buff, is surrounded with pearls. Stylistically, the alterations are most evident in the flanking figures. The size of the personifications' heads and hands are drastically reduced and the ample volumes of their clothing at once less richly folded and more independent of their bodies: one notes particularly the jagged hem of

Sophia's tunic, suggesting almost a second pair of feet. The dove above the Psalmist's head is suppressed and the blue-green background, painted over red, crackles with flashes of white "lightning." The ground on which the footstools rest now lacks flowers and is painted with a blue-black wash over gold. The flanking figures are identified as in the model but a monogrammatic δ προφήτ(ης) is inserted before David's name.

Fol. 171v, *Moses receiving the Law* (fig. 296), 25.4 × 18.7 cm. The border is 2 cm. wide and filled with black sheaves heightened with gold alternating with blue sheaves heightened with silver. The junctions are effected by red torques tied with gold bands. The lightning crackle of the previous miniature's background is here developed to the point where the orange and blue sky takes on the appearance of veined marble. The Law offered at upper left is now represented by a grey tablet inscribed with meaningless scribbles as opposed to the blank slab of Paris gr. 139 (fig. 248). It is here transmitted by a hand from a radiant arc. Moses now wears a purple outer garment with a mass of sharp, knife-edge pleats as against the more loosely draped forms of the grey himation tinged with blue in the model. His clothes at right—now lavender over blue—are similarly transformed and the hand instructs him from an arc attached to the right border rather than the upper corner of the miniature. All the mountains are more precipitous and more light-splashed. This is epitomized by the V-form pass between the peaks, enclosing his name written in red. The rocky flanks are painted many shades of grey-green and grey-brown; where the colours have flaked, red underpaint is exposed. The reduction in the picture's relative width requires that Moses' right arm be less extended, the plant-bordered stream beneath him in the 10th C. miniature eliminated and the number of the Israelite attendants decreased. Beside the head of the left Hebrew, seemingly scratched on the brownish grey paint, traces of a later (?) identifying inscription... $\lambda\iota\tau\alpha\iota$. The back muscles of the personification of Sinai at lower left, here unidentified, are expressed by white hatchings in contrast to the graduated ruddy tones of the earlier miniature. Below him and to the left, the paint is badly rubbed.

Fol. 172r, *Moses receives the Law and presents it to the Israelites* (fig. 297), 25.5 × 19.3 cm. Belting has clearly elucidated the eclectic genesis of this "superfluous" miniature. Its border, however, is not to be found in the Parisinus. It consists of alternating magenta and blue modillions decorated with crosses, circles and rinceaux; related ornament is found in 10th C. painted architectural decoration (Göreme, Tokalı kilise *et al.*). The modillions are here separated by claw-like corbel motifs. In the upper centre of the miniature, against a stand of dark green trees, Moses, in right profile, receives a tablet smaller than that in the previous miniature. The blue and orange sky is again filled with white flashes. The prophet has an uncircumscribed, gold nimbus and wears a blue himation over a lavender-coloured tunic with a gold clavus on the right arm. The Lord wears a similar cross-nimbus, a lavender tunic and blue mantle but, unlike Moses, he is barefoot and raised on an ochre, trapezoidal footstool. He holds a book under his right arm and is turned three-quarters left towards

Moses. The sharp folds of the drapery—e.g. at Christ's left knee and the right knees of Moses above and an Israelite below—are again marked.

Below, the mountain and the ground are mostly grey-green. At right, clad as above, Moses offers the diminutive book to one of about seven Israelites dressed in red, purple and blue mantles. The lawgiver and his flock are separated by a wiry black shrub. The lower part of Moses' body, the lower frame at right and the heads and shoulders of the majority of the Israelites are severely abraded. At far left, its trunk only slightly rubbed, a brown tree, heightened with gold, bears blue-green leaves. Its forked base manages to grow from the unpromising grey rocks of the Sinai landscape.

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46. SINAI, Monastery of St. Catherine, cod. 38
(see also Leningrad, Publicnaja
Biblioteka, cod. gr. 269)

Late 13th C.

1. Psalter and Odes. Psalter *incipit* fol. 4r; Odes *inc.* fol. 305r.
2. Parchment, 330 folios.
3. 15-16 lines per page.
4. Black ink; indications for kathismata and doxai; archaizing "liturgical" minuscule.
5. 18.5 × 14.3 cm.
6. At the end of 15th C. the MS may have been on Crete. A note on fol. 2v reads in part + Ἐτ(ους) ζ' (7000 = A.D. 1491/92), ἀπριλ(ίου) ιε' ἔστειλα ἐγὼ Γεδεών οἰκονόμος τῆς Κρήτης τὸ παρὸν ψαλτ(ή)ρ(ιον) εἰς τὸ ἀγ(ιον) ὄρος Σινᾶ... This is repeated in a slightly different form, in another hand, and dated 15 April 1499 on fol. 3r. On fol. 4v, a note in a 17th(?) C. hand records the presence of the MS at Sinai. Four leaves removed by P. Uspenskij are now in Leningrad (see no. 27, above).

Fol. 4r, Headpiece to Ps. 1, 5.5. × 8.6. cm.

The polychrome border is studded with four-petalled floral motifs between pairs of pellets and enclosed in a frame at the corners of which are three-petalled flowers. The extended base-line ends in organically curling "roots" below the tree-like forms assumed by the flower-petals that it supports. The interior is divided into four quadrants each containing a many-coloured flower. A vertical central panel has stylized lotus and wing-like forms. Below, the titulus : Δα(ν)δ προφήτης (monogram) καὶ βασιλέως μέλος and initial M(ακάριος) composed of two addorsed, long-eared animals, their heads reversed to form the terminals of the letter; their conjoined, bushy tails form the central stem and leaf-encrusted tree stumps make up the lateral members.

Fol. 115v, *Moses receiving the Law* (fig. 298), 15.8 × 12.0 cm. The fact that the colours used in this miniature differ from those of the headpiece does not require that the picture is a

later insertion; it may be by a different hand. In 1957, Weitzmann reported that the recto of this page bore the text of Ps. 76:18-20 in the same hand as the rest of the manuscript.

The account of Moses' reception of the Law, here surrounded by a broad gold border within a double red frame, is more faithful to the exemplar in Paris gr. 139 (fig. 254) than the version in Vat. Palat. gr. 381 (although the hand has slipped to the bottom of this segment rather than projecting from the right frame). It retains the leafless tree, albeit less broadly drawn, below this arc and likewise the shrub-lined stream at lower right. The mountains—the most prominent massif brown, blue immediately to the left of this and grey-brown on either side—are still terraced and riven with fissures rather than the unbroken, precipitous slopes of the Palatina Psalter. As in the Parisinus, from out of a blue arc at upper left, Moses receives an uninscribed tablet in his draped hands. Both figures of the prophet in the Sinai miniature have a golden nimbus outlined in black, a lavender himation and a blue tunic. The only well-preserved Israelite wears a red mantle with a blue collar. The back of the personification in the much-flaked, lower left corner has the ruddy skin of his counterpart in the Parisinus. Finally, unlike the dramatic background of Vat. gr. 381, the sky here is a soft gold, against which the legend ΜΩΥΣΗΣ in black.

Fol. 156r, Headpiece to Ps. 77. 5.3. × 8.0 cm.

Rectangular headpiece consisting of four quatrefoils, each leaf of which contains a trefoil, disposed about a central quatrefoil. The interstices are decorated with further leaves, the frame has tripartite petals at the corners. Below, the titulus ∴ ΟΥΝΕΩΘΙΣ ΤΩ ΑΣΑΦ +. The initial Π(ροσέχετε) consists of a winged and rampant beast with a long tail and ears.

Fol. 305r, Headpiece to Ode 1, 4.1 × 8.4 cm.

Following a blank verso, the first Ode is introduced by a lobed rectangle with a border similar to that on fol. 4r. The central rectangle consists of two medallion enclosing polychrome, floral devices joined by a rinceau; at its centre, a lozenge from which sprout four small and four large trefoils. Below, the titulus ὁδὴ μωϋσεως ἐν τῇ ἐξόδῳ +. The initial Ἄ(σωμεν) consists of a tree-trunk on a branch of which a bird is perched.

Fol. 330r. On a blank page following the end of the Odes, a large bust of a youth clad in a pallium.

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47. SINAI, Monastery of St. Catherine, cod. gr. 44

Ca. 1122

1. Psalter and Odes; with typika, calendrical tables and horologion (cf. Benešević, *Opisanje I*, p. 20); Psalter *incipit* fol. 1r; Odes *inc.* fol. 182r; Easter tables for the years ςχλς-ςχμγ (6630-6643 = 1122-1135) fols. 214r-215v.

2. Parchment, 215 folios:

3. 19-20 lines per page.

4. Brown ink; psalm initials, kathismata and other liturgical sigla in red; small minuscule. Fols. 200v ff. in a second hand.

5. 20.2 × 15.5 cm. (cropped).

Fol. 1r, Headpiece to Ps. 1, 4.0 × 11.8 cm.

Within a broad border decorated with rinceaux and with flower-petals at the terminals of its extended base, the titulus Παλτήριον τὸ τερπνὸν εἰς θεὸν μέλος. Large, tendril-encrusted initial Μ(ακάριος).

Fol. 95v, *Moses receiving the Law* (fig. 299), 12.5 × 11.6 cm. The miniature occupies the lower two-thirds of the page. Crudely drawn, it is enclosed by a narrow border consisting of widely spaced, dentillated ornament above and a vertical band of triangles on either side; the lower frame is cropped. Moses, unlimbed and with a curious, spade-shaped face, is dressed in a long tunic under a dark green mantle. He holds a pair of tablets in his uplifted, covered hands and raises his eyes towards the blessing hand that emerges from a flaked arc in the upper right corner. Above his head, the legend δέχεται μωσ(ῆ)ς τ(ά)ς πλάκ(ας) οὐ(ρα)νόθεν, an inscription which is repeated (minus the last word) as a boustrophedon on the tablets that he holds.

Fol. 96r, Headband to Ps. 77, 1.6 × 12.0 cm.

A narrow, rinceau-filled rectangle with spear-like leaves at the corners of the frame. Tendril-encrusted initial Π(ροσέχετε).

Fol. 182r, Headband to Ode 1, 1.3 × 10.5 cm.

A very narrow rectangle with leaf-filled roundels; trefoils at the corners of frame.

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48. SWITZERLAND, Private Collection

Second half of 12th C*.

1. Psalter and Odes. Psalter *incipit* fol. 5r; Odes *inc.* fol. 73r.

2. Parchment, 87 folios: fols. 1-4, 85-87 paper. Three leaves (after fols. 72, 74 and 77, probably with miniatures of David and Goliath, Hannah and Jonah or the Three Hebrews) are missing; fol. 75 is a stub.

3. 30-31 lines per page.

4. Black ink with gold tituli and liturgical sigla; small minuscule.

5. 19.3 × 14.5 cm.

6. Probably in Istanbul in 1557: a note on fol. 83r records the martyrdom for blasphemy of Nikolaos Pazardis of Selymbria in the Atmeidan on 10 February of that year. Possibly acquired in the capital by Anthemios, bishop of Samos (1632-49), who signed the MS on fol. 82v. An entry on fol. 4r records the book's presentation—then bound with a Praxapostolos—to the monastery of the prophet Elias (at Karlovassi on Samos) by the sakellarios, John, and the rebinding in its present velvet over wooden boards by (for?) Ioasaph, higoumenos of the Elias monastery. In 1812 the MS was very likely still on Samos: its possession by Methodios, a monk, perhaps of the same monastery, is recorded on fol. 41r. Bought at auction by an anonymous purchaser from Librairie Cottet, Geneva, 10 November 1967 (Lot 11). Offered as "the Property of a Continental Collector" (named Holler?) by Sotheby & Co., London, 8 July 1970, and "bought in".

Fol. 5r, Headpiece to Ps. 1: *Bust of Christ* (fig. 300), 10.8 × 10.1 cm.

The employment of a bust of Christ at the head of Ps. 1 is a characteristic of MSS of the "Family 2400" (cf. figs. 89, 116, 137). Here the Pantokrator's nimbus is provided by the medallion which is decorated with *peltae* and triglyphs, a much older form of ornament (cf. frame of fig. 261). The Lord wears a pallium over a tunic; his long hair falls primarily on his left shoulder. Beyond this medallion are twelve roundels connected by rinceaux, each containing polychrome trefoils against the gold ground. This vegetable decoration is found in purely decorative contexts elsewhere in the "Family 2400" (cf. fig. 236). The four roundels at the corners of the broadly bordered, square panel have an additional pair of leaves. Above the centre of the upper frame, a pair of birds confronted across a sprouting trefoil; a further bird is perched on the flaked flower at the right side of the extended base-line. The other corners carry smaller flower-petal ornament. Below the headpiece, the titulus + Παλτ(ή)ριον τερπνὸν εἰς θεὸν μέλος and the large encrusted initial Μ(ακάριος) incorporating two addorsed birds.

Fol. 28v, *Rebuke and Penitence of David* (fig. 301), 9.6 × 10.2 cm.

Occupying slightly more than half the verso facing the Penitential Psalm, the miniature has a simple upper and lower frame with schematic tendril-ornament at the corners and

* I have not seen this manuscript.

lateral borders, decorated with flaked stair-step ornament. At right David, nimbed and crowned, sits on a long cushion on a backless throne, the base of which is decorated with vermiculated ornament. His flaked boots rest on a semi-circular footstool. His chlamys, in a similar condition, covers his left arm while falling back from the clavus-adorned, right arm of his tunic which he raised in answer to Nathan's gesture. He sits before a tall, narrow gabled structure, its two storeys pierced with window-slits and divided by a broad cornice decorated with a simplified meander. At left, lacking any architectural background, the prophet turns in three-quarters towards the enthroned king. His nimbus is outlined in red against the gold background. The lower portion of his ample himation has lost much colour—revealing magenta underdrawing—but his tunic is well preserved. At Nathan's feet, David assumes a huddled proskynesis, his body drawn together by the sweeping borders of his mantle. The summary, superficial characterization of drapery in this MS is particularly evident in this garment. Directly above him, suspended from the upper frame, a two-toned arc. Absent is the hand of God, the customary angel and any inscription. In the right margin, evidence of three non-scribal attempts to identify David.

Fol. 73r, *Moses closes the Red Sea* (fig. 302), 9.2 × 10.4 cm. The headpiece to the Exodus Ode is enclosed in a frame like that of the previous miniature. It is in particularly bad condition: the only tolerably well-preserved figure is of Moses who, nimbed and turned three-quarters left, touches the sea with his wand. Within the class of aristocratic psalters there is no single parallel for the distribution of figures here from which it can be profitably reconstructed. The prophet, in himation and tunic, seems to stand on the near side of the sea while behind him, on the further side and against a large mountain, the remains of a group of Israelites possibly proceeding to the right (cf. figs. 212, 311). The sea, almost totally rubbed in its lower reaches, is whipped into a tight, whorl-like arc by means of white, concentric currents (cf. fig. 271). At left, a badly flaked mass of horses and men, some still armed and helmeted, and the side of a biga (?). Above, a pair of bridled horses with empty saddles flees toward the left and very thick contour of a peak balancing that on the right. The summit of both mountains is denoted by triangular, stalactite formations. No inscription. The initial Λ (σωμεν) is joined by a foliate tendril motif.

Fol. 74r, *Moses* (fig. 303), 8.6. × 6.8 cm. The Deuteronomy Ode and its successors are introduced by small miniatures occupying only a fraction of the page and less than its column-width, in a manner familiar from the MSS in Florence and Istanbul (nos. 22, 23, above). In the upper left corner of the page, Moses, full-length and in right profile, raises his right hand to a many-toned arc at upper right. His left arm points towards the ground but the hand is lost. The right shoulder of his tunic displays a characteristic 12th C. oval while the folds of the himation are treated in a purely schematic manner. The tail, waist and hem of this garment, like the uneven, green ground across which he appears to hurry, have lost much paint and the flanking hills, between which his body is projected against the sky, have suffered similarly. Their external contours are strongly outlined; between

the massif at left and his nimbus, circumscribed in red, the vestigial legend δ προφήτης (monogram) $(\mu)\omega(\delta)\epsilon\eta\varsigma$. The tendril ornament, more elaborate at the lower corners than above, is well-preserved only at bottom right.

Fol. 76v, *Habakkuk* (fig. 304), 7.4. × 7.4 cm.

Like the half-length figure of the prophet, the frame itself is in better condition than the previous miniature. Habakkuk, turned three-quarters right, holds a closed, white scroll in his left hand and, with his right, gesticulates towards an abraded arc, painted in two tones of blue, at upper right. The flesh areas are, however, well-preserved and tonal gradations—the shadow beside his hairline at left, the back of his right hand—carefully observed. His nimbus, outlined in red, crosses the upper frame and his torso is bisected by the dentillated cornice of a wall occupying the lower third of the background. His face, form and tunic have flaked and little is left of the inscription δ προφήτης $(\delta)\mu\beta(\alpha)\kappa(\alpha)\nu(\mu)$ on either side of his nimbus.

Fol. 77v, *Isaiah* (fig. 305), 7.8. × 6.9 cm.

Beside the *incipit* of his Ode, the half-length prophet is confined between the picture plane—framed as usual—and a wall surmounted by an ornamented cornice. Immediately behind this, at far right is a tower-like structure divided by a pair of string-courses. Above, the wall is pierced by a round-headed arch; below, it is decorated with concentric rhomboid forms. Isaiah looks pensively to the right, clutching a scroll in his flaked left hand. The forefinger of his right hand, emerging from the sling of his mantle, points barely perceptibly towards the building in the background. No inscription.

Fol. 79v, *The Virgin* (fig. 306), 10.3 × 8.4 cm.

The Magnificat is accompanied by a miniature in the same situation as the three previous Odes but larger and more broadly framed. The half-length Virgin faces three-quarters right, her head and hands raised to a flaked arc that is dwarfed by the size of her nimbus. Her maphorion is richly pleated on her head and over her right arm but flaking has damaged her face and the arcade (?) before which she stands. It is surmounted by a heavy, dentillated cornice as on fol. 76v. On either side of her nimbus, the sigla MP ΘΥ.

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CUTLER, "Rapport," p. 248, pl. LIV, 5.

CUTLER-CARR, p. 287.

49. VENICE, Bib. Marciana, cod. gr. 565
(olim cl. II, 113; Nanianus CLXVII)

Late 11th or first half of 12th C.

1. Psalter and Odes with trisagion, troparion and ὕμνος ἑορταστικός. List of dignitaries of the Greek Church fols. 1v-3v; troparion (in 14th C. hand) fols. 4r-49r; troparia and orationes of St. John Chrysostom, St. Basil and others (cf. Mioni, *Codices*, I, 1, pp. 335-36); Psalter incipit fol. 53r; Odes inc. fol. 319v; fol. 347.
2. Thin parchment, 348 + 2 (paper) folios. Fols. 1r, 23v, 49v-50r, 51r, 52r, 191r are blank.
3. 15 lines per page.
4. Brown ink with gold initials, tituli and liturgical sigla; medium minuscule.
5. 14.4 × 10.2 cm.
6. On 24 October 1610 the MS was in the possession of Gabriel, lord of Philadelphia and Monemvasia (note by the hierodiakonos Neophytos on fol. 350r). Restored ca. 1965 at Grottaferrata.

Fol. 50v, The Virgin Kyriōtissa (fig. 307), 9.5 × 6.8 cm.

The presence of the Virgin and Child within a frontispiece is not unknown (cf. fig. 314) but the standing, frontal type—here identified as ΜΡ ΘΥ ἡ κυριώτισσα—is without parallel among aristocratic psalters. The Mother of God, dressed in a maphorion with a cruciform arrangement of pellets and a long flaked tunic, stands *en face* leaning slightly to the right. This inclination is balanced by her out-turned, red-shod right foot. Her nimbus is a faint, red outline against the dull, gold background. Before her she holds the Child, with cross-nimbus and pallium, blessing with his right hand and holding a scroll in his left. The faces of both have a markedly green cast. She stands directly beneath a red arch with a *pelta* and triglyph moulding. Similar ornament decorates the broad blue frame and its extended base. The arches spring from blue capitals adorned with tendrils which in turn rest on *terra verde* shafts with red bases. To the sides of these and in the spandrels, blue and green floral motifs strewn with white seeds, tendrils and leaves.

Fol. 51v, David and Synesis (fig. 308), 9.0 × 6.8 cm.

Within a red frame decorated with a gold guilloche and much damaged in the upper left corner, David sits playing a deformed, right-angled psaltery on a ridge that he shares with the personification. They are framed by symmetrical, blue-green trees rising from the further side of flaked mountain peaks. David reaches a bare arm across his blue chiton to play the instrument while looking to the left. The female figure, dressed in a red skirt and a bodice reduced to an oblique strap (cf. fig. 290) is of the familiar Melodia type but here identified as ἡ σύνεσις. She rests her hidden left arm against the back of David—here named in full but without a title—and rests her right hand on his thigh. Both have red-outlined haloes. Below the musician's brown boots, shrubs grow in the crevices of rocks and at the foot of the miniature, while partially abraded sheep graze on the brown hillside or drink at a blue stream that crosses the lower half of the picture diagonally. At least two of the animals have black horns but the diverse menageries—the dog, the goats—in other versions of the scene do not appear here.

Fol. 52v, King David the Psalmist (fig. 309), 10.6 × 7.2 cm. Within an architectural setting found in early 12th C. author-portraits (cf. Galavaris, *Liturgical Homilies*, fig. 377) or used as a frame for Gospel events in contemporary MSS (e.g. Paris, B.N. cod. gr. 1208, fol. 3v), David is engaged in writing the Psalter. On his nimbed head he wears a gold stephanos. He has a full, white beard and long red tunic. The borders of his blue chlamys and red boots are adorned with pearls. He holds the end of this garment behind the scroll in his left hand. The pen has reached the right margin without leaving a trace. He sits on a cushioned, brown stool before a desk and lectern of the same colour. This sobriety is abandoned in the brilliant polychrome revetments, the blue-tiled domical and pyramidal vaults edged in gold, and the foliate decoration of the cusped arch above him. Flanking columns have leafy capitals as in fol. 51v. Between the elliptical, foliate bases a band of lozenge-shaped tiles is laid and the entire elaborate structure rests on an elongated base decorated with a gold guilloche.

Fol. 53r, Headpiece to Ps. 1.

Carpet ornament fills a square headpiece above which is a fountain flanked by two birds.

Fol. 191v, Moses receiving the Law (fig. 310), 9.8 × 6.7 cm.

The lobed, outer border reproduces that of fol. 50v and the similar ornament on the red, central quatrefoil rehearses that on the arch above the Virgin Kyriōtissa. So, too, the spandrels are filled with large rinceaux enclosing blue and green, stamen-laden flowers and large fleshy leaves. Moses, in right profile, raises his covered hands to receive a limp scroll handed to him by a hand emerging from a broad arc. He wears a long, blue tunic, thong-sandals and a pink himation with a clavus over the right arm. He stands against a green background but the shrubbery and the dense groups of Israelites in the flanking lobes are both flaked. Despite this damage, his followers include a number of heads and garments as finely, if quickly, modelled as his own. Moses' hair and nose give an almost chiselled impression; his eyes are deep-set and intent on his mission. Above his head and in part written over his nimbus outlined in red, the legend, ὁ μωυσ(ῆς) δεχόμε(ν)ο(ς) τ(ῆς) πλάκ(ας).

Fol. 318v, Moses closing the Red Sea (fig. 311), 8.4 × 6.6 cm.

A border within a double red frame encloses the towering figure of the prophet whose head, like the visible features of the group of at least twenty Israelites behind him at right, is more summarily rendered than on fol. 191v. His grey tunic is ornamented with clavi and the front of his buff mantle displays a white whorl and other jagged highlights. The rod seems to emerge from within his sleeve rather than being held in his right hand; his left passes in front of a cowed, black-bearded leader of the Israelites. The dense group, clad in dark blue, red and green, resembles those in the previous miniature but is here shown full-length against a buff-coloured mountain beneath a striated, blue arc at upper right; at the perimeter of this, a blessing hand. The green ground on which the Israelites stand reaches to the shrub-strewn bank of the

**50. VIENNA, Nationalbibliothek,
cod. gr. 336
(olim 20; 267)**

Ca. 1077

sea. The blue water, particularly in its upper reaches at left, has somewhat summary, arc-like suggestions of waves. At the bottom of the miniature, to the right of the flaked, flying veil of a personification (?), Pharaoh stands in his unyoked biga. He wears a stephanos and a buff cuirass. The water has risen to the flanks of the horses, one of which looks back in terror. Ahead of the team, a bearded figure flounders in the water, reaching towards an abraded, floating shield but the customary troop of drowning warriors is absent. Against the gold background around Moses' nimbus, the long, unabreviated description begins ὁ μωυσης τέμνων διὰ τῆς ῥάβδου τὸν ἐρυθρὰν θάλασσαν. Above the heads to the right of υἱοὶ ἰσραὴλ; and in the lower left margin (φα)ραώ... ἐι αὐτο... γι γενό.

Fol. 341r, The Visitation (fig. 312), 7.2 × 5.9 cm.

The headpiece to the Magnificat has a rich border of rinceaux, treated much like the spandrels in the miniature preceding Ps. 77 but here enclosed within a ropework frame. Its base is extended towards root-like ends with a leaf at left and a tree-like flower at right; the upper corners have trefoil petals. At the centre of the upper frame, a red and gold fountain with a flecked, marble basin is flanked by two, long-tailed birds preserved mainly in their green outlines. The enclosed miniature shows the Virgin, at left, in a tunic and blue maphorion in the customary embrace with Elizabeth, likewise clad in purple. They are framed between a blue, gabled structure with a red, tiled roof and a band of vermiculated ornament above its lower courses and, at right, a similar two-storied, pink building with a blue roof. Squeezed between the figures and the buildings, the legend ὁ ἀμασμός τῆς θεοτόκου καὶ τῆς ἐλισάβεθ. The initial Μ(εγαλύνει) is composed of the Angel Annunciate and the Virgin (cf. fig. 337).

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2. Thin parchment, ii + 265 folios.

3. 18 lines per page.

4. Brown ink; small minuscule, pendant from the ruling; gold initials and tituli; doxai and kathismata indications in gold or red.

5. 11.1 × 8.9 cm.

6. Probably to be associated with the rebuilding of the church of St. Gereon in Cologne, dedicated in 1069. According to Gottlieb, *Miniaturenausstellung*, the MS was "schon in alter Zeit zu St. Kunibert in Köln, wurde im XV. Jahrhundert verschenkt und gehörte noch im selben Jahrhundert dem Benediktinerkloster Padolirone bei Mantua; dann im Besitze Gaspars von Nydbruck (gestorben 1557), kam sie später in der Hofbibliothek." This history is today unverifiable. A 14th C. (?) entry on fol. 264r apparently recording a donation, and an ex libris notation on fol. 264 bis are erased. On fol. 264v is still legible *Cristianus decanus sancti GEREONIS COLONIENSIS Rogherius Scolasticus Egidius cellerarius et Thesaurarius Johannes de... totumque Capit(ulu)m ec(clesi)ae p(rae)dictae co(n)tulerint hoc psalterium*, but, according to Buberl-Gerstinger, the capitalized words are additions of Lambeck's.

Fol. 1v, St. Gereon (fig. 313), 5.9 × 4.1 cm.

Within a narrow blue frame with flaked trefoils at the corners, a frontal image of the saint dressed in a blue cuirass and corselet over a red, knee-length tunic. He wears purple hose, gold buskins and boots. A sword hangs at his left side from a belt across his chest and, in his right, he holds a brown lance. His left hand rests on a red-edged, tear-drop shield, its flaked surface, originally painted gold, bearing two oblique lines of pseudo-Kufic ornament. A red outline nimbus surrounds his small, carefully modelled head. Against the abraded background, the legend in red ⓐ μαρτυ(ς) τοῦ Χ(ριστο)ῦ Γ(ε)ρεον; in the upper margin, apparently by the same hand, Ⓢ SCS GEREÓN MÁRTYS Χρῖ: Below the picture, Lambeck's shelf-mark.

Fol. 16v, Virgin enthroned (fig. 314), 5.9 × 5.2 cm.

Below two lines of text (Josephus, *PG* 106, col. 124B), the Virgin enthroned with the Child on her lap within an inner blue frame surrounded by a red frame with flower petals at the corners. Save for her eyes, the pupils of which are turned to the right, she is a strictly frontal figure. She wears a long, dark blue tunic and a maphorion with cruciform pellets and a yellow lining above her brow. The outer garment has deep violet shadows in its folds and the lap of her tunic has similarly plastic, black modelling. Her red shoes, with an ap-

parent pentimento beside her right foot, rest on the golden surface of a footstool, the wooden edges of which are studded with white pearls. The turned uprights of the throne frame a white dossal decorated with black circles and crosses and, below its cross-piece, the red abbreviation πα(ναγία) μ(ήτηρ) (?). The cushion on which she sits is red with golden ends and her throne the colour of wood with blue in its lower portions. Her halo also is outlined in red, while Christ has a gold cross-nimbus. The Child's robe is ochre with gold chrysography at the knees. He blesses with his right hand; his left holds a tiny scroll. Despite flaking, the treatment of his cheeks, carefully highlighted like those of his Mother, is as evident as the painstaking gradation of colour on her left hand, held protectively beside Christ's raised leg. Flanking her nimbus, the sigla MP ΘΥ.

Fol. 17v, Crucifixion (fig. 315), 5.8 × 4.8 cm.

Above three lines of the εὐχὴ τοῦ κυρίου ἡμῶν Ἰησοῦ Χριστοῦ, the Crucifixion is set against a gold background within a dark blue frame. The slender Christ hangs from a dark brown Cross, his nailed hands, dripping blood on to the red legend, ἡ σταύρωσις. A further arc of blood spurts from his right side immediately above the point where the body curves beyond the confines of the upright. The area from his abdomen to his thighs, like the nimbed head that falls on his right shoulder, has lost most of its paint. The outwardly bent body reverses itself below the knees so that the legs form a sinuous curve down to the feet nailed to the suppedaneum. From these stigmata two streams of blood flow to the wedged foot of the Cross. Ignored by Buberl-Gerstinger, two half-length angels, clad in brown and with red-outlined haloes, fly towards the panel at the head of the cross, here lacking an inscription. On either side, red and blue star-like forms representing the sun and moon

At left, the Virgin, in profile but with her head turned in three-quarters, reaches her right hand towards the *corpus* and holds her left across her breast. She wears a dark blue maphorion over a light blue tunic that reaches to her red shoes. A nimbus, outlined in red, surrounds her bowed head. In the left margin, the legend μῆ(τηρ) θ(εο)ῦ. Symmetrically but more nearly *en face*, John rests on his right leg, standing with bent head framed by the same type of nimbus. His right hand is raised in a gesture of speech while his lowered left holds a yellow book. He wears a long blue tunic, sandals and an ochre himation. Beyond the right frame he is identified as ὁ (α) Ἰω(άννης) ὁ θεόλογος, an epithet found in the Crucifixion at Tağar in Cappadocia but otherwise rare in 11th C. painting.

Fol. 19v, King David the Psalmist (fig. 316), 6.3 × 4.9 cm. Facing the *incipit* of Ps. 1, the frontispiece is enclosed within a partially flaked blue frame. Against the customary gold background, David is disposed entirely frontally save for his eyes which look to the left. He sits on the brown bench of a backless throne against a purple cushion; the bench—visible only at left—has carved foliate ornament and broad, turned legs. The king's nimbus is a red circle about a head the physiognomy of which closely resembles the type in Washington, Dumbarton Oaks cod. 3 (fig. 322, below). He has long, grey hair, a full, white beard, deepset eyes and cavernous cheeks. Pearled prepandoulia hang from a yellow

stemma studded with pearls and a central red gem. He wears a long red tunic with a gold collar and hem and a blue chlamys held at the right shoulder with a clasp and adorned with yellow borders set with pearls. His red boots and the purple footstool on which they rest are similarly treated. His right hand is held oratorically before his chest; his left holds open a blank codex with yellow edges. Paint has flaked from the king's mouth and portions of his garments and particularly badly from the lower hem of his tunic and the right side of the throne. On either side of his nimbus, the legend ὁ προφήτης (monogram) δα(υι)δ.

Fol. 20r, Headpiece to Ps. 1 (fig. 317), 4.6 × 4.6 cm.

Occupying some two-thirds of the page, the square ornamental border has a red frame painted over gold with green trefoils and blue flowers at its upper corners and blue petals growing from red and gold stems at its base. Eight blue roundels connected with rinceaux contain blue flowers with green leaves and red stamens. Between the roundels are heart-shaped green leaves and, in each corner, two blue leaves and a single red one grow from a node attached to the rinceau. Pink calices, similarly attached, are turned towards the central medallion which contains the gold titulus, Ψαλτήριον τερπ(νόν) εἰς θ(εο)ν μέλ(ος). ἀλλη(λουϊα). The initial Μ(ακάριος) is encrusted with gold tendrils.

Fol. 132v, Headband to Ps. 77, 0.9 × 4.8 cm.

The red frame, with lobes at its corners, encloses five blue roundels containing blue flowers with red centres. From the blue-green rinceaux connecting the medallions grow dark green leaves which fill the interstices of the gold ground. The band occupies the middle of the page and marks the psalter's caesura.

Fol. 243r, Headband to Ode 1, 0.9 × 4.6 cm.

Within the same frame as the band on fol. 132v, blue flowers with green leaves and red centres grow within four yellow and bright blue roundels. Between these three dark green, rug-like forms with central cruciform motifs are defined by vermiculated ornament of a lighter green and a lighter blue.

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51. WASHINGTON, D.C., Dumbarton Oaks, cod. 3 (*olim* Athos, Pantokrator 49) Ca. 1084

1. Psalter, Odes, New Testament, spiritual discourses and liturgical orders; instructions on reading the Psalter fol. 2r; *argumenta psalmorum* fols. 2r-3r; Easter tables for years 6592-6609 (= A.D. 1084-1101) on fol. 3v; Psalter *incipit* fol. 6r; Odes *inc.* fol. 72r; for material intervening between the two parts of the book, fols. 84v-87v, see Der Nersessian, "Psalter and New Testament," p. 106; canon tables (10) fols. 89r-93v; Gospels *inc.* fol. 95r; Praxapostolos *inc.* fol. 215r; Epistles *inc.* fol. 249v; tables of lections fols. 341-347r; spiritual discourses, liturgical orders, canon and prayer (cf. Der Nersessian, *ibid.*, p. 164)
 2. Parchment, 362 folios (fols. 341-362, paper).
 3. 36 lines per page, pendant from ruling.
 4. Brown ink, titles and initials of Psalms and Odes in gold; psalm numbers in red in margin, occasionally heightened with gold; liturgical sigla in red.
 5. 16.2 × 10.9 - 10.3 cm; area ruled for text 12.0 × 7.0 cm.
 6. In the early 16th C., the MS would appear to have belonged to and/or have been offered by a monk, John, who is shown on fol. 86v, in the company of the hieromonachos Gregory, presented to the Virgin Spylaiotissa on the facing verso (cf. Der Nersessian, "Psalter and New Testament," pp. 160, 182, figs. 26, 27). In 1932, when K. Weitzmann studied Athos, Pantokrator 49, fol. 78 (figs. 325-26) was missing: by 1936 this was in the Benaki Museum, Athens. Fol. 187 bis has been in the Tretjakov Gallery in Moscow (no. 2580) since 1930 and was formerly in monastic and private collections in Russia. F. Dölger photographed the MS in 1941; before 1950, when the Cleveland Museum of Art acquired fol. 254 (acc. no. 50.154) from the V.G. Simkovitch coll., New York, six leaves had been removed. The present whereabouts of the other four (fols. 4, 86, 87, 187) is unknown. The MS was bought by Dumbarton Oaks in September 1962 from Nicolas Koutoulakis, a dealer in Geneva. Reflecting its earlier dismemberment, many leaves are still loose.

New Testament miniatures: Donor portraits with Stephen the protomartyr (16th C? : now missing) fol. 86v; Virgin and Child (16th C? : now missing) fol. 87r; Evangelist Matthew fol. 95r; Evangelist Mark fol. 129r; Evangelist Luke fol. 151r; Evangelist John with Prochoros fol. 187v (missing); Bust of Christ (headpiece to John) fol. 187 bis; Luke and 11 Apostles (headpiece to Acts) fol. 215r; James fol. 250r; Luke (in initial of preface to Epistles of Peter) fol. 253v; Peter (now Cleveland Museum) *olim* fol. 254r; John fol. 261r; Jude fol. 266v; Paul fol. 269v. For other figures in initials, cf. Der Nersessian, *ibid.*, figs. 36, 37, 39, 40, 43-55.

Fol. 4r, Cross (fig. 318), ca. 12.1 × 6.9 cm.

The double-barred Cross, occupying almost the entire height of the miniature, rises behind a rocky outcrop supported by four wedges (cf. fig. 99). In a cavity at the base of the rock, some bones and a skull. Both bars of the Cross are fixed at the upright with a large nail and have rounded ends. The rock rests on a strip of green (?) ground. By analogy with other miniatures in the psalter, it may be presumed that the lobed frame is decorated with red ropework over gold. Within four symmetrically disposed roundels, the legend IC XC NI KA. The inscription below, μονή τοῦ παντοκράτορος ὑπάρχει, is in a later hand. A bearded head to the left of the Cross is a further addition.

Fol. 4v, Virgin and Child between St. John Prodromos and an Archangel; SS. Gregory of Nazianus, Basil and John Chrysostom (fig. 319), 15.9 (maximum) × 9.9 cm. (maximum). In the upper register, a three-quarter length figure of the Eleousa type holds the child on her right arm (cf. fig. 100). At left, the full-length Prodromos holding a scroll with an illegible text and an archangel clad in a loros with an orb cruciger in his right hand. The face and garment of both John and the Archangel are abraded; those of the Theotokos are in an even worse state, suggesting deliberate disfigurement. Below, on a strip of ground with shrubs between them, the three nimbed Fathers stand strictly *en face*. They all wear the sakkos and sticharion and at least Basil an omphorion. Chrysostom clearly holds a book; probably the others had this attribute. The frame is a broader version of that on fol. 4r. All identifying legends are non-scribal.

Fol. 5r, Birth of David; anointing of David (fig. 320), 11.6 × 6.9 cm.

Above a median line composed, like the frame, of gold ropework over red, David's mother reclines on a buff mattress on a bed draped in dark purple. She wears a soft blue tunic with a green hood and collar; her feet are bare but her hands covered. She looks to the left, away from the child. David, with a gold nimbus, like his mother's circumscribed in red, is held by a midwife beside a footed ochre bath and a pitcher (cf. Athens, cod. 7, fol. 1r, fig. 1, above). The midwife sits on a bench on the grey-green ground and is clad in a red mantle over blue. Behind the bed, three similar standing figures, their hair likewise braided. At its foot, the midwife in left profile holds a scroll. The central figure wears a green garment under a purple mantle and the first, offering a crown in her covered hand, has a red tunic with a blue collar. They stand before a long ochre building with window-slits and a blue roof which abuts a taller structure with a light purple

gabled facade and wings, a green flank and blue-tiled roof. The long, lower building continues at far left. There are no identifying inscriptions on the gold background. The Anointment in the lower register takes place on a narrow "stage" in front of a similar, two-storey green structure with a violet cornice. Turned three-quarters left on a purple-brown footstool, Samuel holds over the head of the youth (the legend δα(υι)δ to the right of his head) a golden horn, much duller in colour than the brilliant gold of his red-outlined halo. David is unnimbed and clad in a short blue tunic, a red mantle, purple stockings and boots. The prophet has a long tunic under a light violet himation; like his face and the area to the right, his sandals have largely flaked. Half hidden, a nimbed, unidentified personification (cf. fig. 247), with her hair dressed like that of the midwives in the upper miniature, wears an ochre mantle over her blue undergarment. Jesse, standing beside David and also nimbed, is swathed in a purple himation, his long blue tunic evident only on the inside of his advanced left leg. His face, like that of the son who stands frontally behind him, has lost much paint. This youth has a short buff tunic with a blue collar and hem over purple hose. Two further sons, partially concealed and much abraded, wear red while the youth to the left—his head turned backwards—has a brown collar on his violet tunic, blue stockings and boots. At far left, a figure with his head preserved only in red underpaint, wears a himation still bearing traces of gold. Behind him, a tall green building with a violet cornice. The sky is gold and the ground grey-green as in the register above.

Fol. 5v, King David receives a scroll from the hand of God (fig. 321), 11.7 × 7.0 cm.

A flaked blue arc is suspended in the upper right corner of the customary frame. As in Rome, Vat. Barb. gr. 320 (fig. 288, above)—a manuscript in which the same ropework frame is frequently employed—the king has risen from his throne and reaches towards a white scroll, tied with red cords, extended from the arc by a hand with a buff sleeve. David's nimbus is a red circle against the gold ground. His bearded but much abraded head is crowned with a gem-encrusted stemma. He wears a blue mantle thrown back from the right side of his body to reveal a long red tunic and pearl-studded boots of the same colour. His golden footstool is similarly adorned. The blue-grey ground about it has flaked but not as badly as the wall behind it. Only its base and violet cornice are preserved. The latter leads to a blue tower with a heavy, overhanging cornice, a round-headed window and window-slits. A low structure at an angle to the picture plane continues the vertical axis of the tower in front of the abraded wall. Behind David, his large golden throne has a green dossal ornamented with a golden diaper pattern; its purple cushion is almost entirely lost. On a parallel, oblique axis the complex structure (representing his palace?) has a porch with a blue facade and green flanks. Its roofs, gabled or barrel-vaulted, are, from left to right, blue, ochre and red. Again the gold background has no inscription.

Fol. 6r, King David composing the Psalms (fig. 322), 6.8 × 7.0 cm.

The headpiece to Ps. 1 is enclosed by a novel border consisting of tile-like blue and white triangles set between red

frames. At the upper corners are hooked blue trefoils; at either end of the extended base (cropped on the inside margin), sinuous flower-petals. As in the previous miniature a hand—here cuffed in gold—emerges from a flaked blue arc. Across the expanse of gold background, it blesses David who sits in right profile writing on a long white page. The "text" is, in fact, a set of meaningless signs like the four lines of brown inscription on the dolphin-supported book in front of him. The king is nimbed and dressed as in fol. 5v, his feet resting on a parti-coloured (purple and blue) oval footstool. He sits on an ochre bench with an arcaded flank before a panelled desk, bearing writing implements, of the same hue. The pronounced modelling of his face and cherry-red cheeks are well preserved and the space before him is coherent if cramped. Behind the desk is a wall with a long blue cornice which, at tight, traverses a green portico with a round-headed arch. Above the cornice, by the right margin, an ochre tower with a single arched window and again a heavy, blue cornice. The architecture behind the Psalmist is more complex and less organized. In the lower left corner a canted building passes in front of a pierced wall. Behind, these rises a green ashlar base with a row of blue round-headed windows below a richly moulded cornice. This in turn serves as the foundation for a blue ciborium supported on three columns and a large, gabled structure with a blue face, green wall and a blue, tiled roof. Adjoining this at an obtuse angle, a tall portico, supporting a section of a barrel vault. Small areas of paint have flaked from the buildings and from David's clothing but on the whole the miniature is well preserved. Below, the cropping at left has cut off the right side of Christ who stands beside the flaked figure of David; they hold a double-barred "patriarchal" cross and a scroll with a minute and illegible inscription between them. Christ and David are shown *en face* and identified by the usual sigla. Together they form the initial M(α-κάριος). The semi-uncial titulus reads Δα(υι)δ τὸ πρῶτον ἄσμα τῶν Ψαλμ(ῶν) βᾶσις.

Fol. 27r, Rebuke and Penitence of David (fig. 323), 6.6 × 7.1 cm.

A double red frame, decorated with gold ropework and corner petals as on fol. 6r, encloses a blue border with rinceau ornament. At far left, standing in a relaxed contrapposto on the green ground, an angel holds a sword which diagonally crosses the gold cuirass that he wears over a blue fighting-skirt, purple buskins and red boots. The sword's sheath, hanging from a belt, is visible below the hem of his skirt by his right leg. Much of his face has flaked but the forehead shows a marked green proplasmos. Around his shoulders is a pink mantle and about his head the gold nimbus, outlined in red, common to all figures in the picture. The angel stands at the corner of the backless throne on which David sits. The king's dress is as before with the addition of gold cuffs and a broad gold hem on his tunic; the mantle has a gold tablion behind his right hand. He is turned three-quarters right and gestures towards Nathan with an open right hand. His head is raised alertly, emphasizing a *retroussé* nose in addition to the features displayed in the previous miniatures. His feet rest on a purple cushion on a footstool. The lower part of the kneeling David's legs is concealed behind this but his head is still raised rather than dropped in contrition. The penitent's

large halo covers a portion of the yellow mantle that Nathan wears over a blue tunic and thong sandals. He stands in an attitude of address before a three-storey structure with a blue cornice. Its lowest storey is made of ashlar masonry but the upper floors, broken by window-slits, resemble two ochre stories running across the middle of the picture. From behind its blue cornice a tonally graduated blue ciborium rises from four colonnettes. At far left, behind the angel, an orange-tiled gabled building abuts a similar, blue-tiled form at right angles. There are no inscriptions in the headpiece but within the initial $\text{E}(\lambda\epsilon\eta\sigma\sigma\omicron\nu)$ a crowned bust with the legend $\delta\alpha(\nu\iota)\delta$ extends both arms towards the Lord seated on a backless, red throne in the right margin. The figure identified by the sigla IC XC lacks a cross nimbus but holds a book against the blue mantle that he wears over a gold tunic.

Fol. 39r, *Christ Pantokrator* (fig. 324), 7.7 × 6.8 cm.

Within a border similar, save for lobes rather than petals at the upper corners, to that surrounding the miniature attached to Ps. 50, the headpiece to Ps. 77 insists on the Christological significance of Asaph's song. The image of the Lord is cut off below his blessing right hand and the open codex that rests on his left arm. The recto of this book is light pink, its verso yellow and its edges gold. Above, his red cross-nimbus breaks the frame and is flanked by sigla of the same colour: IC XC . Like the paint of his face and right hand—which survive only in the black underdrawing—the left half of this legend has flaked from the gold background. His violet tunic is also abraded but the blue mantle, with grey “sunburst” striations above the right elbow, is well preserved. Purple-brown hair, falling mainly on the left shoulder and marked with black lines, surrounds a head that is a magnificent if ruined version of the Pantokrator type. The figure of Christ, offering a golden book to David in the initial $\text{Π}(\rho\omicron\sigma\epsilon\chi\epsilon\tau\epsilon)$ is likewise flaked. The king wears a stemma, red boots, a red division with a gold hem and cuffs, and a mantle with a gold tablion. Both figures are identified in red by the customary sigla.

Fol. 71r, *David and Goliath; David beheads Goliath* (fig. 325), 10.3 × 7.1 cm.

The miniature occupies the lower three-fourths of the pages below the end of the supernumerary psalm. The onset and climax of the battle are, as often, here separated (cf. figs. 106, 210). Above, David with brown hair and no nimbus, holds the sling in his right hand as he turns towards the giant. He has a red tunic, amply draped between his thighs, a blue mantle gathered about his waist and covering his red left arm, and red boots bound around his calves. The skin-colour of his legs is dark brown but that of his face and exposed right arm is much flaked. Goliath wears a brown cuirass and fighting-skirt over a red tunic and a brown helmet with a red plume. Traces remain of the white spear poised in his right hand. With his left he holds a long shield, its blue paint, like that of his face, mostly lost. A black sword hangs from a belt at his waist and his boots are as David's. The adversaries, one no taller than the other, confront each other on the green ground with darker green shrubs serving as space-fillers between their legs. Behind, a light olive-coloured mountain, darkening towards the left, has a white, faceted peak. No inscription.

In the lower register the combattants are clad as before save for Goliath's violet mantle. David's face and that of the giant, as well as much of Goliath's armour, have flaked but the composition is clarified by the underdrawing as well as by the almost identical scene in Rome, Vat. Barb. gr. 320 (fig. 292). The Washington miniature differs in the relationship of the mountain to the decapitation accomplished before it; against this very dark green ground, the legend $\gamma\omicron\lambda\iota\alpha\theta$ above the victim's head. But in details—the helmet on the ground between the adversaries, their flying mantles against the gold background of the mountains, Goliath's (flaked) shield resting against his left leg, his outstretched arms and kneeling pose etc.—the correspondence is striking. The ropework frame is that of most miniatures in this psalter and many in the Barberini manuscript.

Fol. 72r, *Crossing of the Red Sea* (fig. 326), 9.4 × 6.9 cm.

The headpiece to the first Ode differs in detail from each of the miniatures usually cited as comparanda: Berlin, Universitäts-sammlung cod. 3807 (fig. 107), Vat. gr. 342 (fig. 285) and Vat. Barb. gr. 320 (fig. 293). Framed in red ropework with lobes at the upper corners and with red-on-gold flower petals below, as on fols. 6r, 27r and 39r, it here faces a blank verso. Moses, with an off-centre nimbus outlined in red, advances to the right while reaching back with his rod to touch the last of the hapless Egyptians below. The prophet is dressed in thong-sandals, a long blue tunic and a violet mantle with a gold clavus on his right arm. Like the other males in the picture, his brown hair is somewhat shaggy. The last of these is the traditional youth in a blue chiton heightened with white, red stockings and high ochre boots; a bundle envelops his head like a veil. His face has flaked, as has that of his neighbour to the right, dressed entirely in violet, but those of the youths behind him—looking in various directions—are in better shape. Behind the palm of Moses' left hand, opened as if to demonstrate the miracle, a bearded figure wears a violet mantle across the shoulders of his light olive tunic. The procession is led by a hooded woman in a red garment worn under a blue paenula. With her right hand she holds the familiar struggling child, dressed in ochre, who looks up at her while, on her shoulders, is an infant in light blue here looking gravely back at the cataclysm. Ahead of the Israelites who follow a serpentine path by the sea's edge, the short red column of fire rises from the gold ground. In the corner above this, a hand, emerging from a two-toned, blue arc, blesses the fugitives.

Below, the sea's limit is marked by a jagged black line flecked with white. Pharaoh, his face abraded but still wearing a domed crown, is pulled from his much-flaked, brown chariot by a personification of whom only the fore-arms survive. The Egyptian leader is clad in dark brown armour over a red tunic; his chariot is drawn by an ochre horse and, behind him, a brown helmet floats on the waves. The rear is drawn up by a warrior, almost entirely flaked and touched by Moses' wand, still astride an ochre horse here drawn, unusually, almost *en face*. Ahead of Pharaoh, a figure in a red tunic and violet mantle flounders in the water and, at bottom right, the green fin of a sea creature or personification. There are no inscriptions within the miniature; below it, the gold semi-uncial titulus $\text{Ἀρδὴν βοθίαις φαραὼ Μυρὴν λέγει}$ and the foliate initial $\text{Ἀ}(\sigma\omicron\mu\epsilon\nu)$.

Fol. 73r, *Moses receiving the Law* (fig. 327) 9.3 × 7.0 cm. Below the last line of the first Ode, the second is illustrated by a miniature which in part echoes that in Paris gr. 139 (fig. 255) but which, in the personification of Sinai and the Israelites in its lower portion, resembles Vat. Barb. gr. 320 (fig. 291). In the latter, however, the forked, olive-coloured tree of our miniature is replaced by Moses presenting the Law to the Hebrews shown almost full-length. This is not the only reduction. The sandal-loosening figure of Baltimore, cod. 530b (fig. 104)—where the picture is attached to Ps. 77—is abandoned leaving only blue-green sandals, lying against a hillside painted a lighter version of the same hue, to testify to the simplification. At the foot of this slope grows a golden, sinuous plant consumed by tall flames and closely resembling the species today known as “Burning Bush.” Moses’ stance is an odd one: his left foot seen from the rear stands awkwardly in relation to his out-turned right. But the lithe figure, clad in white heightened with violet, otherwise organically corresponds to the act depicted. The deep, y-shaped folds (found also on the legs of the seated Hannah, fig. 328, and the angel of the Annunciation, fig. 342), evidence the compression of the drapery at the waist, thigh and behind his left knee. The Law here consists of two veined “marble” tablets put into the prophet’s covered hand by an arm, clad in an orange sleeve with vermiculated ornament, extending from a striated blue and white arc. The amorphous mountain below this is red-brown while the higher peak to the left is ochre with white highlights. As in the terrain below, wiry plants dot both slopes.

Immediately beneath the dun-coloured ground on which Moses stands, at least nine Israelites stand partially concealed within the valley between ochre rocks. They are led by a bearded figure, dressed in a blue mantle over a red, long-sleeved tunic, who spreads the fingers of his upraised left hand. Most heads are flaked and lifted but face the spectator rather than turn towards the epiphany above. The jagged outcrop to the right is flanked by the forked tree already mentioned and a green, cypress-like plant. At far left the personification, with a red mantle about his legs, sits on golden-brown rocks and holds the branch of a leafless tree. There is no inscription within the usual, ropework frame. Below it the titulus ∙· Νόμου γραφέντος αὐτοῦ ὡς Μωσῆς(ως) + and a slender, crocketed initial Π(ροσέχετε).

Fol. 75r, *Hannah* (fig. 328), 9.0 × 7.2 cm.

Within the usual frame, the prophetess is seated on a green cushion resting on a bench made of wood like the large, square footstool before her. She is turned three-quarters right and wears a brown mantle over a dusty pink tunic. The red outline about her gold nimbus is absent from that of Samuel who sits *en face* in plump rigidity on her lap (cf. fig. 7). The child is clad in a light olive-green tunic with two vertical, blue clavi. Behind Hannah is the portal of an olive-coloured building, with a blue architrave decorated with rinceau ornament. This is carried by black marble columns with white capitals and trapezoidal bases beneath a ring-moulding. The wall behind the colonnade has a broad band of vegetable ornament and five courses of masonry at its base. The roof-garden has three green-leaved trees of much the same order as that beside the Israelites on fol. 73r. From behind the structure an orange wall with a pink cornice ex-

tends to the right frame. This is pierced with four window-slits and, in its lower half, consists of masonry courses with occasionally salient pointing.

Hannah is shown again, her head and hands raised in prayer to a non-existent arc at upper right. She is clad as before although her bent elbow lends an opportunity for plastic virtuosity to the painter. In contrast to the heavy folds of her mantle, her long tunic falls in largely unmodelled panels to her black shoes. She stands facing the main body of the text of her prayer which begins, however, immediately below this headpiece. In front of her on the blue-green ground is a pyramidally-domed, low ciborium-like structure and in the background a sugarloaf mountain silhouetted against the sky. Both the well-head (?) before her and the uneven, rocky outcrop on the mountainside are simplified versions of elements found in Paris suppl. gr. 610 (fig. 260). No inscriptions. Below the extended base line of the miniature, the titulus in gold semi-uncial + θεοῦν γεγαίρει στείρα τίκτουσα ξένως +. The initial Ή(στερεώθε) includes a half-length figure, clad in red over a long-sleeved, blue tunic. Above, the red legend ἡ ἄννα. Her arms are outstretched to Christ, identified by the customary sigla in gold and seated on a red cushion on a backless gold throne in the right margin. He has a gold nimbus and wears a brown tunic and blue himation. The lower part of the latter, his face and his feet, resting on the stool before him, are abraded.

Fol. 76r, *Habakkuk* (fig. 329), 9.2 × 7.0 cm.

Save for the angel flying immediately below the upper limit of the familiar frame, the headpiece to the fourth Ode is in fragmentary condition. The page itself is damaged at both inner corners and crudely repaired at the top. On the flaked green ground, Habakkuk stands in a violet himation over a blue tunic. His arms are raised towards a largely abraded, blue arc at upper right. The lower half of his body is drawn in a three-quarter rear position while the upper part and head are more nearly in right profile. The “horizon” behind the prophet—most likely the cornice of a low wall—is pinkish-orange. To the right this leads to a light olive-coloured building, its colour almost entirely lost beneath a blue cornice. To the left of Habakkuk, blue-grey hills on the slope of which grows a wiry, black plant in the interval between the prophet and a seated personification with a mural crown. She survives only in the black underdrawing but it is evident that the cornucopia with which the corresponding figure in Paris suppl. gr. 610 (fig. 262, above) is endowed is here absent. Behind her is an orange structure with blue string-courses and overhanging porch drawn *di sotto in sù*.

Against the gold sky a brown-haired, nimbed angel in a blue tunic under an olive mantle flies to the right, holding the prophet by the hair with his left hand, his right grasping the prophet’s shoulder. The right sleeves of both airborne figures are painted with concentric, teardrop whorls and both wear thong-sandals. The flying Habakkuk’s left arm is bent so that his hand rests on his head; his right arm lowers a gold pitcher which infringes upon the off-centre nimbus, outlined in red, of his counterpart standing below. As usual, no inscriptions within the miniature. The gold titulus reads Τὴν τοῦ λογοῦ κένωσιν ἀββακοῦ φράσων and the prophet, identified by name in red, recurs as the upright of the initial Κ(ύριε), holding a long scroll inscribed in blue. His garments are

flaked but he wears a red nimbus, circumscribed in gold like that of Christ represented in bustate form in the outer margin. The second half of the Lord's sigla IC XC is lost, like the features of his face and most of his blue pallium (?).

Fol. 77r, *Isaiah* (fig. 330), 9.2 × 7.0 cm.

The miniature on a now detached leaf—due to the cutting of the strings when fol. 78 was removed—is situated between the last four lines of Habakkuk's Ode and the titulus and first line of Isaiah's. The prophet stands in an attitude very similar to Habakkuk's in the previous picture. Clad in a light brown himation and a grey tunic with a brown clavus on the sleeve, he occupies, however, a proportionately larger area of the miniature. Isaiah prays to a hand that emerges from a blue arc surrounding a white core in the upper right corner of the customary frame. His long hair falling below his collar and full, spade-shaped beard are well preserved, as are the deep y-shaped folds of his garments. But paint has flaked from his hands, neck and face, as also from those of Orthros, the bare-legged youth in a grey tunic who stands facing him. The child raises his right hand to the prophet and holds a torch upright in his left. He shares the same narrow strip of light green ground as Habakkuk and Nyx to the left. Behind this, a horizontal band of dark green leads to the lighter green mountainside, cleft with oblique, dark brown fissures. Directly above the red outline of the prophet's nimbus the central area of the rock is marked with white hatchings, a technique otherwise reserved in this MS for drapery (cf. the sleeve of the standing Jonah, fig. 331, below) and architecture (cf. the cornice of the wall behind Hezekiah, fig. 332, below). The mountain is much higher and more precipitous than the backdrop of the Isaiah miniature in Paris suppl. gr. 610 (fig. 263, above). The personification of Night wears a blue, sleeveless gown flaked at the breast. With her right arm she holds a light brown veil, suspended in amply modeled folds over her head. Both the interior and outer contour of this garment are much deeper in tone; its spiky tails flutter on either side of her. In her right hand is a brown torch, its flames dying beside her right foot. Like Orthros at right, her body is frontal but her head turned towards the prophet. The only inscription is the number of the miniature, in a black, modern hand, against the gold background. Below the frame, the semi-uncial titulus Ἡσαίου πρόφῃτις εὐχῇ τὸ πλεον. Within the initial Ε(κ νυκτός), a three-quarter length, nimbed figure identified as ἡσαΐας in a purple himation over a blue tunic, extends both arms to the bust of Christ (IC XC) in the right margin as in the previous miniature. The Lord wears a blue mantle over a brown undergarment; his face is entirely rubbed.

Fol. 78r (= ATHENS, Benaki Museum), *Jonah* (fig. 331), 9.9 × 7.1 cm.

In the lower left corner, framed by the usual red ropework, a winged grey sea-monster spews up Jonah dressed in a grey himation over a medium blue tunic. The creature's body has flaked, as has the prophet's face, but enough survives to show that he is beardless. Above his gold nimbus, circumscribed in red, the white legend ἰωνᾶς against the ochre rocks. The sea, bordered by a jagged, black shore-line (cf. fig. 326) is of a blue only slightly darker than Jonah's tunic. A three-quarter length figure, identified as βουθός, demonstrates the

resurrection with his open left hand while holding an inverted anchor in his right. His loins are draped in grey; the upper half of his body is much rubbed but presumably was originally painted the same brown colour as is preserved on his right forearm. The personification's hair is black and encrusted with marine creatures. The white concentric arcs representing waves are in marked contrast to the sharp edges of the rocky terraces by the shore, their spiky surfaces highlighted and formed by acute angles much like the drapery folds in other miniatures in the MS.

Standing on the shore in right profile, Jonah gives thanks to a non-existent arc of heaven. Clad as before but with the drapery more amply treated and marked with whorls and hatchings, he prays before a blue-grey bush that grows from the sandy area at lower right. The picture is devoid of other vegetation save for a bush on the grey mountain-side at far left. The further peaks, steeper and more inaccessible, are, from left to right, predominantly blue, ochre and again blue. They rise against the gold background interrupted at upper left by a two-storey structure defined by blue cornices. Its lower, ochre wall is broken by a round-headed arch enclosing a black portal; above, both the tower and balustrade are sandy in colour. The building both overlaps and is overlapped at left by stands of dark green trees. The titulus below the extended base of the frame reads Ἐκ θηρ(ός) ἐκρανῶσεν ἰωνᾶς λεγὼν and the initial Ε(βόησα) of the following prayer, painted red over gold, encloses the nimbed but unidentified half-length figure of Jonah. He is dressed as above, his arms outstretched to the now familiar bust of Christ (IC XC) in the right margin. The Lord has a gold nimbus and grey pallium(?) but his face, like Jonah's, is entirely lost.

Fol. 78v (= ATHENS, Benaki Museum), *The Three Hebrews in the Furnace* (fig. 332), 8.4 × 7.2 cm.

Occupying slightly more than half the page below the prayer of Jonah, the seventh Ode is illustrated with a miniature that departs from the norm in several respects. The lobed, ropework frame resembles that of fol. 5r (fig. 319, above); subtended from its upper portion, slightly left of centre, is a striated arc. Directly below this, a full-length angel, clad in a pinkish-grey himation over a blue tunic, stands between two of the Hebrews. His right hand rests on the shoulder of a youth who is turned almost in right profile with arms raised. The inclined head of the angel is framed not only by his nimbus which, like those of the Hebrews, is a simple red circle, but by the curve of his wings. At right his feathers are magnificently splayed across the gold background, echoing the horizontal axis of the scene and upturned at the end in a sweep like that of the ochre mountain range below. Similarly, at left, the short, sharp crags of the pale greenish-yellow outcrop point towards the tapered articulation of his right wing. The angel looks down and past the youth to the right—whose position is almost a mirror image of his *confrère*—and, in his right hand, holds a lance that passes between the youth's curly head and his nimbus. The weapon is directed towards the Chaldean servants at right. One of these turns away from the fire, another protects his face with his left hand while holding a poker in his right. A third lies before the furnace already overcome by the smoke. (The only parallel to these circumstantial details in aristocratic psalter illumination is in Athos, Vatopedi 760 [fig. 391, below] where the Chaldeans are still at

work. Analogies to this iconography are found in the marginal Psalters, London, Add. 19352, fol. 202r, and Berlin, Kupferstichkab. 78 A9, fol. 258v). The furnace is a pale yellow-green structure through the round-headed ports of which flames rise to the level of the youths' waists. The paint of the facing wall has flaked, particularly at left, but the colours of the Hebrews' garments are well preserved. The youth at left has a green-blue lacerna over a grey tunic and blue hose; the orans figure in the middle has green stockings and a pinkish-grey tunic under a deep blue lacerna; the youth at right wears brown over a tunic and hose of the same colour as the central figure. Like the Chaldeans, all wear a mitre on their heads. No inscriptions.

Fol. 79r, Ananias (fig. 333).

The Ode of the Three Hebrews is divided, as is traditional, into three parts, each preceded by a semi-uncial gold title and an initial incorporating one of the Three Hebrews. The youths, shown in three-quarter length, extend their hands to the bust of Christ in the outer margin in an arrangement following that beneath the miniatures on fols. 75r, 76r, 77r and 78r. (Cf. also the inhabited initials of the Spencer Psalter, especially figs. 218 and 219, above). Here ἀνανιά(ας) nimbed, mitred and wearing a blue mantle over a red undergarment, inhabits the initial Ε(ὕλογητος). Christ has a blue pallium over a brown tunic; his nimbus is gold, his face flaked. The titulus reads ∴ Αἶνο(ς) φλόγα εβέννουσι τῶν τριῶν νέων ∴.

Fol. 79v, Azarias (fig. 334).

Below the titulus ∴ Τῶν εὐσεβ(ων) ὁμνησις ἦν ἡδον νέων. The initial Ε(ὕλογητος) precedes two lines of text at the bottom of the page. Ἀζαρία, identified in red, wears a himation of this colour over a blue tunic. Christ as on fol. 79r.

Fol. 80r, Misael (fig. 335).

The titulus, situated one-third of the way down the page, reads Τὸν δεσπότην ὠψωσον ἡ κτιστ(ῶν) φύσις. Μισαήλ, his name in red above the initial Ε(ὕλογητος), has a blue mantle over a red tunic. Like Christ in the right margin, his face is flaked.

Fol. 80v, The Annunciation (fig. 336), 9.0 × 7.2 cm.

The headpiece to the Magnificat has a ropework frame with lobes and flower petals like most of the Odes. The miniature, occupying the upper two-thirds of the page, is divided into two parts by a natural boundary rather than a median line. Above, the angel assumes an oratorical position but still floats before the upper storey of an ochre wall; this has blue window-slits and a cornice painted with blue chevron ornament simulating a three-dimensional moulding. He is clad in a pink mantle, a blue tunic with red clavi on the right arm and skirt, and thong-sandals. In the left hand, which is partially wrapped in the tail of his mantle, he holds a red staff with a cruciform tip of pellets. Like the Virgin, his nimbus is outlined in red against the gold, minutely flaked background. In the upper left corner a modern hand has numbered the miniature. The Mother of God stands almost frontally, her head inclined to the left and her gesture answering that of the messenger. Both her face and that of the angel have well-preserved features: fully modelled lips and cheeks of a graduated red. She wears a brown maphorion with

cruciform pellets at the shoulder and over the brow. Before her blue tunic, enlivened with white folds, she holds a spindle wound with red wool. Her red shoes rest on the blue-green ground. Behind her, a structure in inconsistent projection. A green curtain hangs in the tall, yellow portal which, like the blue lunette above, is parallel to the picture plane. Beside this but turned obliquely, an ochre wall, with window-slits, on either side of a rhomboid ornament, and a brick foundation. Rising behind its heavy cornice, the flank of the building consists of at least two storeys defined by string-courses. The upper level has round-headed windows and, again, a rhomboid ornament. This wall, supporting a red-tiled barrel vault, is turned at an even greater angle to the plane of the portal.

The Virgin, flanked by the white sigla MHP ΘΥ reappears below, seated before an olive-coloured massif with white peaks directly behind her gold nimbus. She is drawn *en face* but looks to the right, away from her house, a building painted the same colours as the more complex structure above but with a pitched roof, a gable and an open, wooden door. She is dressed as above and portrayed pointing to the minute text of the open codex that rests on her left leg. Her wooden throne has three coffered tiers and a long red cushion. Her feet rest on the golden upper surface of a wooden footstool set between rolling ground that is light green to the left and grey-green at right. A great variety of vegetation, including trees of the type found on fols. 73r and 75r, is scattered over the landscape. The titulus below reads ∴ Τὸν υἱὸν ὁμνεῖ κ(αὶ) θ(εὸ)ν μὴ(τη)ρ κόρη +. On the gold initial Μ(εγαλύνει) outlined in red, are imposed the embracing Virgin, dressed as above and with her sigla in red beside her, and Elizabeth dressed in a blue mantle. Vertically, in the left margin, the legend in red ὁ ἀσπασμὸς.

Fol. 81r, Zacharias (fig. 337).

In the manner of the *incipits* to the Three Hebrews Ode (figs. 333-335), Zacharias is shown in three-quarter length in the gold initial Ε(ὕλογητος) to his prayer. He wears a red himation over a long blue tunic; above his nimbus, in red, ὁ προφήτης (monogram) ζαχαρία(ας). Forming the central bar of the initial, his hands are outstretched to Christ in the right margin. The red cross on the Lord's nimbus is here clearer than in previous busts of this type.

Fol. 81v, Hezekiah (fig. 338), 8.8 × 7.0 cm.

The headpiece to Hezekiah's Ode occupies the upper two-thirds of the page and is enclosed in the familiar frame. However, a larger area of the picture is devoted to the gold background—here not a monotonous expanse but rather varying in density and hue—than in any other of the psalter's miniatures. Seemingly disconnected from the action below, the upper right corner encloses a three-toned arc that ranges from a light core to a dark blue circumference. The king, un-nimbed and black-bearded, kneels before an olive-green wall pierced by a window-slit and defined by blue string-courses and a heavy cornice. The latter is marked with hatchings, as is that of the low, light green tower that it abuts. Hezekiah's crown is gold and strung with prependoulia. There is an area of paint-loss over his right temple but the intent expression survives in his knitted brows and keenly modelled face. He wears a chlamys and a long blue tunic with gold vermicula-

tion at the hem. His red shoes touch the ground which is a deeper green than the wall in the background. Despite much flaking, it is clear that the mass of his body is surrounded by dark green plants. The king has descended from a backless, golden throne; a white cloth is draped over a wide red cushion with golden ends. Before it, a footstool with chamfered wooden sides and a gold surface, behind it, a panelled door, awkwardly set within a light olive-coloured portico with blue windows and a chevron-ornamented cornice as in fol. 80v. In the angle between this structure and the rear wall, immediately behind Hezekiah, a female personification in a red skirt and ample, brown bodice. Her head is inclined, her features sharp. Considerable attention has been paid to the lighting of her exposed cheekbone and right arm. This is dropped so that her open fingers touch the king's chlamys; her left hand is held across her breast. While this attitude suggests the personification of Metanoia (cf. fig. 252, above), such a figure is missing in the Penitence miniature of this MS (fig. 323). Moreover, Hezekiah's head is not raised like David's. The model employed seems to have been closer to the Penitence in London, Add. 36928 (fig. 175, above) where Proseuchê assumes a similar position vis-à-vis the king. No inscription save for the modern numeral 20 in the upper left corner. Below, the semi-uncial titulus + Τὸν Ἐζεκιαν εὐλογοῦντα μοι σκόπει. The cross-bar of the initial Ἐ(γὼ εἶπα) painted red within a gold outline, is formed by the king in proskynesis and clad as above. He is identified by a red legend above the initial.

Fol. 82v, Manasses (fig. 339), 9.1 × 7.2 cm.

The last miniature of the Psalter section of the MS is a headpiece, framed like most of the previous Odes, representing the rarely illustrated prayer of Manasses. The king stands in right profile in a blue divitision with vermiculated gold hem and collar. His head, crowned with a pearled diadem with bifid prependoulia, is lifted towards an arc like that in the Hezekiah miniature. His red chlamys, held by a fibula at the right shoulder, covers his raised arms and falls in deep folds before a female figure who points to the arc with her left hand. She wears an ample, sleeveless, violet robe clasped with red gems at the sides of her neck. Its deep blue hem almost covers her shoes, originally red but now abraded like those of the king. They stand on a green ground dotted with wiry shrubs. Portions of paint have flaked from around her head and right arm as also from the landscape at either side. Neither figure is nimbed or identified. At far left a large, loosely rendered dark green bush grows before an olive-green mountain. The peak of a reddish brown mountain at right reaches almost to the arc. Its upper slopes are terraced and covered with occasional vegetation. At its foot, a grey column with a blue capital and base rises from a flaked, white plinth set among shrubs growing on a rocky terrain. The composition resembles neither of the known versions in other aristocratic psalters (figs. 7, 223, above; cf. also fig. 359, below). While Hezekiah's covered hands have a precedent in Paris gr. 139 (fig. 258, above), this drapery is iconographically unnecessary in a representation of prayer. Rather, it is appropriate to a scene in which a sacred object is handled as in the Reception of the Law, a context in which the tall mountain and adjacent arc as here would be similarly con-

gruent. The miniature has no legend except the modern numeral in the upper corner of the gold background. Below its extended base, the titulus Κοθεῖς μαν(α)σῆς τὸν θεὸν μεγαλύνει: The king, clad as above but with a gold border to his mantle, forms the upright of the initial Κ(ύριε), completed by the long inscribed scroll that he holds. He is identified in red as μαν(α)σῆς.

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SUPPLEMENT

The manuscripts included as nos. 52-58 in this appendix fail in one or more ways to accord with the characteristics of the aristocratic psalter as defined and exemplified above. The Benaki Psalter, cod. 34.3, originally presented illustrations to every psalm and still retains almost its full complement. Dionysiou cod. 65 contains a series of prefatory miniatures that, unlike the sequence of familiar David frontispieces, has nothing to do with the Psalter. Oxford, Christ Church cod. gr. 61 substitutes a double page showing the Virgin presenting a monk to Christ for the Reception of the Law or its Teaching which normally appears before Ps. 77. Athos, Vatopedi cod. 760 illustrates a considerable number of psalms to which pictures are not normally attached in our class of manuscripts. The Princeton leaf likewise offers illustrations to a psalm that are without parallel. Sinai cod. 61 combines full- and half-page pictures and initials in the manner of the Spencer Psalter (no. 34, above) and Dumbarton Oaks cod. 3 (no. 51, above) but reverses their relative numerical preponderance. In contrast, the Marciana Psalter (beyond its unique portrait page) dispenses with all illustration that is not purely Davidic in character and confines even this to a single, grid-like frontispiece.

Thus the format and iconography of these codices offer significant departures from the norms suggested by the fifty-one books considered above. Stylistically, only one manuscript—the Benaki Psalter—can be shown to have close affiliation to one or more of the books considered in the main portion of this catalogue. Yet, with the exception of the Princeton fragment which is too small a sample to permit judgement, each of these addenda displays a dependence upon one fundamental constituent of our “ideal” definition of the aristocratic psalter. They employ large-scale pictures as frontispieces to the Psalter as a whole or to the first, fiftieth and seventy-seventh psalms (and sometimes to the Odes), as well as the extraneous material that justifies their postponement to this Supplement. Thus their essential structure is that of our major group of manuscripts. Save perhaps for the manuscript in Venice, their schema of decoration requires the prior existence of the aristocratic psalter.

52. ATHENS, Benaki Museum, cod. vitr. 34.3

Last quarter of 12th C.

1. Psalter and Odes with prayers. Psalter *incipit* fol. 1r; a poem in a 12th C. hand, attributing the script and illustration of the MS to the monk Barnabas, οἰκονόμος μέγιστος, ἡγιασμένος, κτημάσι τυγχάνουσιν ἐν νήσω κύπρῳ τοῦ πατριάρχου τῆς Σιών τῆς ἁγίας fols. 174v-175r; Odes *inc.* fol. 178r; two prayers to the Virgin, *inc.* Παρθένε δέσποινα θεοτόκε on fol. 194r and Πολλῶν καὶ μεγάλων ἀπὸ λαὸς σας on fol. 195r.
2. Parchment, 198 folios (fols. 176-77 and 194 are later insertions; a leaf missing between fol. 159-60). 162 miniatures of which 159 are original. Assuming an illustration to Ps. 137 on the missing folio, miniatures averaging 4.9 × 7.2 cm. were attached to each psalm.
3. 24 lines per page.
4. Black ink; tituli and initials in gold for Psalms, in magenta for Odes.
5. 14.8 × 11.4 cm.
6. Following its origin in Cyprus or Jerusalem (cf. no. 1, above), nothing is known of the MS until it became the property of the family of Mamoukas, a 19th C. Athenian man of letters. At this time it was examined by Lampakis (cf. bibliography) before passing to the Benaki Museum.

Fol. 1r, Headpiece to Ps. 1 (fig. 340), 6.6 × 7.4 cm. (photo cropped).

Despite damage, particularly to Christ in the medallion, the

scheme of this headpiece clearly evokes that used elsewhere in the “Family 2400” for headpieces both to Ps. 1 (cf. figs. 89, 116, 137, 300) and to books of the New Testament (cf. Cutler-Carr, “Benaki Psalter,” pp. 308-09). The ropework frame has flower-petals in outline at the upper corners and a bird perched on a plant on the right side of its extended base (the left, like part of the initial M(ακάριος), composed of articulated tendrils, is cropped). Against the gold background, twelve polychrome floral motifs of varying size are connected by rinceaux. At the centre, within a medallion defined by flaked *pelta* ornament, the (deliberately?) rubbed bust of Christ still bearing traces of a blue pallium over a dark gold tunic. The features of the face are entirely lost but about the head are remains of a red cross-nimbus. Below, the gold semi-uncial titulus Ψαλτήριον τερπνὸν εἰς θεὸν μέλος: ἁλλη(λουῖα).

Fol. 2r, King David and the “kings of the earth” (fig. 341), 7.3 × 6.5 cm.

The headpiece to Ps. 2, set within the red frame common to these miniatures, occupies slightly more than half the page. At left David, standing in right profile, his face, beard and garments badly flaked, looks up at a central arc containing a bust of Christ in a similar state. David demonstrates the “kings of the earth” (verse 2) who are led by a crowned figure accompanied by at least eight others *en face*. The most prominent of these wears a cowl, mantle and long tunic. The miniature thus exemplifies the word-illustration found in the marginal psalters (cf. London, Add. 40731, fol. 9r and 19352, fol. 2r) but not in the aristocratic group.

Fol. 3r, *King David; Absalom in pursuit* (fig. 342), 8.5 × 6.8 cm.

Once more following the text in the manner of the marginal psalters but again no more dependent upon them than is the previous miniature, the headpiece to Ps. 3 illustrates its title and first verse. King David, nimbed and bearded, stands behind a green hill beneath whose strongly defined contour Absalom gallops to the left. The king raises his right arm and is blessed by a hand emerging from a large arc in the upper right corner of the red frame. Like most details in the picture, this is severely abraded. Below the arc, a crowd larger than the groups of auditors commonly found in this MS and therefore probably to be understood as those who "rise up against me."

Fol. 57v, *Rebuke and Penitence of David* (fig. 343), 10.3 × 7.4 cm.

Enclosed by the customary thick frame, the miniature faces the Penitential Psalm on the following recto. At left, Nathan turns in right profile to face the enthroned king. The prophet's bearded head is surrounded by a nimbus outlined in red. Much paint from his finely drawn face—one notes the graduated forehead, serpentine eyebrow and deep-set eye (cf. fig. 354, below)—is unfortunately lost. His magenta himation, worn over a long brown tunic, is flaked in its middle portion revealing dark brown underdrawing. High above his head, beside the magenta tower that rises from a tall, brick-red structure, the legend $\delta \pi\rho(\omicron)\phi(\eta\tau\eta\varsigma) \nu\alpha\theta\alpha(v)$. To the right of his nimbus, his words to David are inscribed in red: $(\kappa\alpha\iota \kappa\acute{\upsilon}\rho\iota\omicron\varsigma) \acute{\alpha}\phi\epsilon\iota\kappa\epsilon\nu \tau\omicron \acute{\alpha}\mu\acute{\alpha}\rho\tau\eta\mu\acute{\alpha} \varsigma\upsilon$ (II Reg. 12 : 14; cf. fig. 48, above). David receives the rebuke seated on a green cushion on a brick-red backless throne, divided into tiers like the green-domed building behind him. Above his head, the legend $\delta \pi\rho(\omicron)\phi(\eta\tau\eta\varsigma) \delta\alpha\upsilon\iota\delta$. He wears a segmented gold stemma set with gems, a blue chlamys over a red divitision with a banded, golden collar, and red boots. His right hand rests in his lap; his left is raised in a gesture on axis with the red spear directed towards him by a three-quarter length angel emerging from a two-toned, blue arc at right. The heavenly being has a blue tunic under his pink mantle and a halo like that of Nathan and the seated king. However, the figure of David repeated in a huddled proskynesis between the throne and the prophet, while garbed as before, appears to be un-nimbed. The ground on which he crouches is green but rubbed below the throne and beside Nathan's feet.

Fol. 89v, *Moses teaching the Israelites* (fig. 344), 10.8 × 7.0 cm.

On the back of a page left blank to allow a full-page picture facing the opening of Ps. 77 is a conventional arrangement in which a primary standing figure is counterbalanced by a tightly knit group of auditors (cf. e.g. figs. 40, 48, 117, 269). Within the habitual red frame and standing three-quarters left on the usual green background, Moses addresses the Israelites while holding a flaked, open scroll in his left hand. His right emerges in a gesture of address from the sling of his magenta himation, worn over a blue tunic and thong-sandals. His hair is auburn and a red nimbus surrounds his preternaturally large head. His face is marked by a green proplasmos with red spots on the cheeks. Only two faces of the serried group of listeners at right are

visible. Turned towards his teacher, a red-bearded Israelite with a green hood, a red mantle and a long brick-red tunic overlaps a female (?) figure wearing a magenta cowl and tunic and a blue mantle. Traces of a red legend, $\delta \pi\rho\phi(\eta\tau\eta\varsigma) \mu\omega\upsilon\varsigma(\eta\varsigma)$ remain to the right of the prophet's halo against the gold background.

Fol. 138r, *King David and the Blameless* (fig. 345), 7.5 × 7.0 cm.

A similar composition—but seemingly more expansive since it is not so tall—occurs between the end of Ps. 117 and the *incipit* of Ps. 118 whose first verse it illustrates. The top of David's nimbus touches the red frame and his feet rest on the flaked green ground that he shares with a dense group representing those "who walk in the way of the Lord." The two figures visible at full-length are bearded, clad in tunics and himatia and have faces strongly defined by thick outlines. The Psalmist, turned three-quarters left towards them, has a crown with an arched, cruciferous front as often in this MS, a chlamys from the midst of which his right hand emerges in address, and a long tunic with a broad, golden hem. To the right of his red-outlined halo, the legend $\delta \pi\rho\phi(\eta\tau\eta\varsigma) \delta\alpha\upsilon\iota\delta$. Below the miniature, the titulus, psalm number and the first line of the psalm with a crocketed initial $M(\alpha\kappa\acute{\alpha}\rho\iota\omicron\iota)$.

Fol. 159r, *The Israelites by the rivers of Babylon* (fig. 346), 10.5 × 6.9 cm.

Like Ps. 118, Ps. 136 is never illustrated in a true aristocratic psalter. Here, above its title and two lines of text, it is introduced by a red-framed miniature which, however, defies its first verse by having the Israelites, identified as $(\nu\iota\omicron\iota?)$ 'Εδῶμ (verse 7), stand rather than sit (cf. fig. 381). There is no clear indication of the water beside which they lament but the lower right corner of the miniature is both rubbed and over-painted (possibly to conceal the river-god found at this point in numerous marginal psalters). On a flaked, oblique slope grows a green tree bearing an ochre, cylindrical drum. Behind this, a zone of magenta which meets the customary gold background at the level of the necks of the Israelites. At right, their leader is a bearded figure in a green mantle with a magenta hood and a red tunic. He gesticulates towards the drum while partially overlapping a long-haired, long-necked woman in a blue garment with a brown collar. The bearded figure at far left wears a red mantle with a long green tunic and hood. They look in different directions, more bewildered than grieving.

Fol. 174r, *David and Goliath; David beheads Goliath* (fig. 347), 5.8 × 7.2; 5.2 × 6.9 cm.

The supernumerary psalm begins on the previous page, its final verse being set between scenes of Goliath struck by David's stone and his decapitation. The verse ends in the right margin of the lower picture. Above, David, nimbed here by a black circle, runs towards the giant who sinks to his knees as a result of being struck by an unseen stone. The sling in David's right hand is similarly invisible but his red tunic with a golden collar and hem, brown stockings and boots are unusually well preserved. The summary, linear folds of his garment characterize several versions (e. g. fig. 210) of this incident in MSS of the "Family 2400." Goliath wears a gold helmet and cuirass over a short blue tunic, green hose and

black boots. In his right hand, a white sword that passes in front of a red buckler adorned with a golden, crescent motif.

Below, clad as before but in much worse condition, the youth raises the sword over his right shoulder to strike the exposed neck of the Philistine who lies on all fours across his shield. His helmet rests on the green ground beside David's feet. The gold background of both miniatures, framed as usual in red, retains no legible inscriptions. No precedent exists for the moment illustrated in the upper picture and only London, Add. 40753 (fig. 182, above) can offer a good parallel to the lower. While the battle is frequently divided into two scenes, an intervening text occurs only in the Laurenziana New Testament and Psalter (fig. 118, above).

Fol. 175v, *A monk kneeling before the Virgin* (fig. 348); 10.3 × 7.5 cm.

The miniature on the verso of the colophon-poem, identifying the monk Barnabas as the scribe and illuminator of the psalter, shows a monk kneeling before the Virgin. The contemporaneity of the miniature is shown not only by this situation but also by the fact that it is framed in the same red as the preceding pictures and inscribed by the same hand. Its gold background is further imprinted with a "woven" texture like many of the smaller pictures in the latter part of the psalter.

The Virgin stands turned three-quarters right and inclines slightly towards the monk. The palm of her left hand is lowered towards him while her right is raised. The black outline of her nimbus touches the upper frame; to the left of this, the red legend $\mu(\eta)\tau\eta\rho\ \theta(\epsilon)\sigma\upsilon$. She wears a purple-brown maphorion with two sets of cruciform pellets on her forehead, and a flaked blue tunic reaching to her red shoes. She shares the green ground with a kneeling monk, clad in a brown phelonion over a tunic that has lost all but its brown underdrawing. His arms are extended, his hands held together at the cuffed wrists and opening towards the Virgin. Only occasional letters remain of the brown inscription above him that originally occupied at least nine lines.

Fol. 176v, *The Egyptians drowned in the Red Sea* (fig. 349), 14.3 × 10.6 cm.

Fols. 170-177 are an inserted bifolium the outer pages of which are left blank. Its inner sides contain a "diptych" of the Exodus, with both miniatures surrounded by a red frame broader than that of the original miniatures. The dark blue sky at the top, the brown hills that rise against this and the turbulent, light blue sea that occupies four-fifths of the picture, have all flaked. In the centre, Pharaoh, in an orange-coloured tunic, a blue helmet and corselet and a red mantle that rises vertically, is pulled from his biga by a female personification seated in an orange cockle-shell. The sides of the car are striated pink and white and its team is equally colourful: the left horse is orange with blue trappings, the right black with a brown yoke and green saddle. The personification wears a short, sleeveless green bodice and a long red skirt. The horses move in opposite directions, a disarray shared by the bucking, black mount at upper left to whose tail its armed rider clings with his right hand while demonstrating Pharaoh's upset with his left. At upper right, a second, booted figure floats on his back covered by a pink shield with black fittings. The lower portion of the picture is

largely abraded but, below the personification, another drowning soldier, brilliant in death, is outstretched. He displays a costume like Pharaoh's with the addition of a red fighting-skirt and pink stockings. His green shield floats away from him while two ropes attached to his legs are held by an Israelite on the facing recto. No inscription.

Fol. 177r, *The Israelites witness the drowning* (fig. 350); 14.1 × 10.9 cm.

In the lower left corner a scavenger pulls in the dead enemy from the opposite verso, but the majority of the Israelites form a loose group to the right. Three men, in red, blue and green mantles over equally diverse tunics, turn to look at the cataclysm, their hands raised with open palms. Their orange boots rest on a strip of green ground. A fourth, bearded figure—wearing a cowl about his abraded head—looks up towards Moses. Of the five women, most of whom wear blue hoods, only one, her head inclined, looks at the drowning Egyptian. The others confer or look to the right, the direction indicated by the prophet's golden staff. Their gestures, however, rehearse the men's awe. Moses, clad in blue tunic, thong-sandals and a pink himation, is distinguished by a gold nimbus without outline. He looks down on the disaster he has occasioned while behind him the dark blue sky and purple-brown mountain continue the landscape before which the drowning unfolds. The rocks behind the Israelites are reddish-ochre with fissured terraces, their upper surfaces splashed with white and grey highlights. No inscription. The awkward, "neckless" pose of the woman who regards the ruin of the Egyptians, and the form of the personification who participates in it, suggest a late Palaeologan date for these inserted miniatures.

Fol. 179v, *Moses* (fig. 351), 7.5 × 7.1 cm.

Within the red frame common to the original miniatures, the headpiece to the Deuteronomy Ode is dominated by Moses in an attitude of extreme contrapposto. His chest is drawn frontally, while the position of his legs suggests that he has paused while moving to the left to look at the two-toned blue arc at upper right. Unfortunately, all detail in his face is lost. He raises his left arm to the arc while, in his right, he holds an open, uninscribed scroll. The gold background, against which his nimbus is outlined in red, shows the same "woven" texture as the dedication miniature (fig. 348, above; cf. figs. 353, 356, below). He wears a purple mantle over a dark blue tunic and, despite paint-loss, the contrast of colour is almost violent between these garments and the orange mountains—lined with deep red shadows—behind him and the green foreground. Moses is found full-length in corresponding headpieces in many psalters of the "Family 2400" but they offer no close parallels to the dynamic attitude that he assumes here. To the left of his nimbus, the red legend $\delta\ \pi\rho\omicron\phi\eta(\eta)\tau\eta\varsigma\ \mu\omega\upsilon\sigma\epsilon\varsigma$. The miniature occupies slightly more than the upper half of the page.

Fol. 183r, *Hannah* (fig. 352), 4.6 × 7.1 cm.

Situated below the last two lines of the second Ode, the headpiece to Hannah's prayer shows the prophetess kneeling on green ground before an flaked blue arc in the upper right corner of the red frame. A pair of oblique rays descend from the arc to the lower right corner. As usual, her nimbus is a

red circle against the gold background. The ochre mountains behind her are white-capped and flecked with black and red. Her huddled body is swathed in a purple maphorion shaded with blue and bearing a cruciform arrangement of pellets over the forehead. This garment covers her raised hands while her legs are draped in an apple-green tunic that reaches almost to her red shoes. No inscription.

Fol. 184r, Habakkuk (fig. 353), 6.9 × 6.3 cm.

The almost square headpiece to the fourth Ode is set above its title and a single verse. In extreme contrapposto, Habakkuk's body is turned to the right, the direction in which his abraded feet point. He holds in his left hand a blank, open scroll that appears to drag down his left shoulder. Opposed to this, his round, beardless head, swung back to gaze at the two-toned blue arc at upper left, almost touches his raised right shoulder. His right hand is open before the dark blue tunic which acts as a foil to the brilliant pink mantle shot with white folds. The mountains behind and the ground beneath his feet are as in the previous miniature but both within and beyond his nimbus, outlined in brown, the gold sky has the appearance of being painted lightly over canvas. As in the case of the Hannah miniature the closest *comparandum* is in Athos, Lavra B 26 (fig. 55, above). No inscription.

Fol. 186r, Isaiah (fig. 354), 5.1 × 6.3 cm.

The miniature, situated at the top of the page and framed as usual, shows slightly more than the prophet's half-length body rendered strictly *en face*. His nimbus is defined like that of Habakkuk and he holds a similarly virgin scroll. His right hand is raised in address, counterbalancing the customary two-toned blue arc at right which seems about to roll down an orange slope. Behind his gesture, the mountain is blue. Isaiah has a forked white beard and hair heightened with green (!). His mobile eyebrows and irises and cavernous cheeks contribute to the majesty of the figure, now all the more impressive for being well-preserved against the flaked background. No inscription.

Fol. 187r, Jonah (fig. 355), 5.7 × 7.1 cm.

Set in the middle of the page, the circumstantial detail of corresponding miniatures is here suppressed as Jonah kneels, his head raised to a blue arc, flecked with gold stars, circumscribed in gold and almost tangent to the brown outline of his nimbus. His hands are held together in prayer before his magenta himation, the drapery of which is enlivened with creases and whorls in a way that his dark blue tunic is not. His is a balding figure whose little hair is brushed forward towards the face. An almost manic intensity is the result of brilliant white highlights on the pate and forehead, close-set eyes and pursed lips over a jutting chin and short, white beard. Behind him, a parabolic, green slope is outlined in black and rises to a plateau with vertical, black fissures. The red frame may have originally continued around the arc of heaven. No inscription.

Fol. 188r, The Three Hebrews in the furnace (fig. 356), 6.6 × 7.0 cm.

The Three Hebrews miniature is in accord with other pictures in the MS in its red, somewhat rubbed frame and with other representations of the miracle in the "Family 2400": as in

Athos, Lavra B 26 and Istanbul, Topkapı 13 (figs. 58, 135 above) the angel's head is inclined as he touches the heads of the lateral youths. Both raise a hand and turn in towards the messenger; the youth to the left has a green lacerna, the figure to the right purple heightened with blue. The central youth, shown orans as usual, wears blue while his nimbus is a brown line around an orange disc. All have mitres. Their bodies are cut off at the waist by the solid, ochre furnace before which blaze three red bonfires. The angel has a green himation on his left shoulder worn over a blue tunic. His wings and pinion feathers are drawn in simple black outline on the gold background. No inscription.

Fol. 191v, Manasses (fig. 357), 4.2 × 6.7 cm.

Situated at the bottom of the page above only the title of his prayer, the simple picture of Manasses is assimilated to the type of kneeling prophet employed in most of the other Ode illustrations. The unlimbed king has a gold, tripartite stemma, like that of David in many of the Psalm miniatures, a flaked green chlamys and a long-sleeved red tunic. His right shoe, drawn in red outline, rests on a green ground that has lost most of its colour. At right an orange mountain defined in red, on top of which balances the familiar two-toned blue arc. Behind him, abutting the red frame, is a blue structure with a heavy cornice surmounted by a gold drum and flaked blue dome. No inscription.

Fol. 194r, A group revering an icon of the Virgin (fig. 358), 10.9 × 10.5 × cm. (photo cropped).

Occupying the entirety of the inserted page save for three lines of a prayer to the Theotokos, the miniature shows three richly dressed youths and an older man behind standing in right profile before a low wall painted with rinceau ornament. They raise their heads, and the foremost figure his arms—adorned with pearled cuffs and clavus—to an icon of the Virgin and Child. The wall encloses a παράδεισος of sinuous trees and shrubs which grow between the columns of a ciborium-like structure and between this and the icon. The ciborium has a blue, pyramidal dome and red and blue curtains hung from a rail and pulled back to afford a view of the garden. The framed icon—its figures inscribed MP Θ(Y) and IC XC—is of the Nikopoia type and stands on a post behind the wall. The right third of the miniature is much flaked. A two-storied building with a red (gabled?) roof and a tall, round-headed portal in its green flank rises behind figures who are perhaps other members of the group. At least two males, one in seemingly military costume, look towards the group at the left. These figures excepted, the composition in general resembles Oxford, Barocci 15, fol. 39v (fig. 226, above).

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DUFRENNE, *Psautier d'Utrecht*, p. 35.

CANART, "Écriture livresque," p. 311 note 41.

CANART, "Écritures livresques," pp. 55, 61, 63, 71.

53. ATHOS, Dionysiou, cod. 65

First half of 12th C.

1. Psalter, Odes, etc. Photagôgika and triadika fol. 1r; Eusebius' Hypothesis on Psalms fol. 6r; Psellos, verses on the Psalms fol. 6v; Psalter *incipit* fol. 14r; Odes *inc.* fol. 203r; lists of dignitaries of the Orthodox Church, fol. 224r; short essays on geographical, meteorological, anthropological and angelological subjects (for details, see Lampros, *Catalogue* I, p. 324 and *Treasures of Mount Athos* I, p. 419) fol. 227r; the original Easter tables on fols. 242v-243v are erased (Spatharakis) and dates for the years 6821-6856 (= A.D. 1313-48) inserted.

2. Parchment, 244 folios.

4. Brown ink; initials to Psalm verses and inscriptions in red; minuscule in three different hands.

5. 19.5 × 13.0 cm.

6. The colophon of fol. 244r reads in part Κάβας γέγραφε τὴν δέλτον ταύτην ... Κάβας κόλπου Νικομιδίας κόμης οὐ μικρὰς λιμένος πάλαιον τοῦ καλαθὰ πάντες ἐμονομάζουσιν. The scribe's name is repeated in cruciform arrangement on fol. 244v. It is not known when the MS arrived at Dionysiou.

Fol. 5r, Christ before the fig-tree (fig. 359), 14.5 × 11.1 cm. Christ, posed in an almost rhetorical attitude, raises his right hand—his first, second and fifth fingers lifted—towards the offending tree. In his right, he holds an abraded, closed scroll. His gold nimbus is defined by a red circle but much of the blue cross that it contains, like his himation of the same colour, has flaked. On either side, the red sigla IC XC. His tunic, adorned with a gold cuff and clavus, is crimson and the trunk of the sere tree a less saturated version of the same hue; its leaves are properly formed but coloured a bright ochre. To the left of the tree, a dense group of at least five figures identified as οἱ Ἰουδαῖοι. Their leader tugs on his beard while gesticulating towards the tree with his left hand. He has a red mantle and a flaked tunic, of which only the blue clavi remain, with a crimson hem. Like those of all the Jews, his shoes are brown. At far left, another, in a red cowl and a magenta tunic with a red hem and again blue clavi. The colour of much of their garments—and most of that of the ἄγγελοι ἀπόστολοι at right—is lost leaving only the brown underpaint. Since this was used for their facial features—note Peter's thick eyebrows at left—their heads evince a more convincing presence than their bodies. The hair of one or two in the background is crimson, the colour also of the Lord's hair. The red inscription in eight lines is from Matt. 21:18-20 and written on the reserved

parchment. Like the blues in the picture, that around the red frame is largely lost.

Fol. 5v, St. John Prodromos (fig. 360), 14.2 × 10.4 cm.

The frame of the verso is similar to that of the previous miniature but here the background is gold, varying in intensity from a deep, burnished colour beside the Baptist's nimbus to a light, thin veneer at his left. John's gaunt figure is frontal save for his head which is turned towards the inclined bust of Christ, dressed in a blue himation and brown tunic, who blesses the supplicant Jews from the upper right corner. The Lord holds a book in his covered right hand. His cross-nimbus is red, John's a simple circle of the same colour. Christ is identified by the usual sigla, his prophet as ὁ ἄγγελος ἰωάννης ὁ πρόδρομος.

John wears the leather girdle and camel's hair tunic with which he is endowed on his first appearance in Scripture (Matt. 3:1-12). His bare legs are hirsute on their own account. The groups on either side, no taller than the prophet's knees, may be identified as baptised Jews who confess their sins (verse 6) and the Pharisees and Sadducees (verse 7) at right. The latter, clad in red, blue and green mantles and tunics, hang their heads as John drops a yellow scroll bound with red bands upon them. Their leader raises his hands, wrapped in his red himation, to his mouth at the sight of a (now rubbed) black demon. The Jews at left are equally colourful and better preserved. At far left, one wears a white mantle decorated with black lozenge ornament; the figure beside John has a black and white *kaffiyeh*. All raise their eyes to Christ. A figure in the centre of the group is drawn from the rear yet with his face entirely visible in the classical manner of the child who looks at his mother in the Crossing of the Red Sea (cf. fig. 253, above). From the context cited in the margin (verse 10: "every tree which bringeth not forth good fruit is hewn down and cast into the fire"), the parallelism between this scene and that on the recto may be inferred, a conceptual similarity reinforced by the repeated formal arrangement of a central turning figure flanked by groups of the saved and damned. Above the miniature, the red metrical inscription: μερίτην ἐβώ παλεῖαι τὲ κ(αὶ) νέαι.

Fol. 11r, Christ in judgement; a monk before the eternal fire (fig. 361), 14.5 × 10.4 cm.

The same frame as in the two preceding miniatures here carries a red median line dividing the picture into two unequal halves. In the upper register, Christ sits in judgement and turns away from a monk prostrate at far right, wearing a grey-green phelonion—like his head, much flaked—and an ochre tunic most clearly evident on his forearm where he rests his head. Christ wears a gold himation with red folds and a tunic and cross-nimbus of the same colour. His feet rest on one golden arc and he sits on another. Both traverse the grey mandorla behind him which also bears the sigla IC XC. Around him, the host of heaven including angels in royal blue tunics and fillets about their red hair. Two archangels on either side of the mandorla wear loroi, pearled red boots and skaramangia with vermiculate ornament at the hem. Somewhat awkwardly they carry cruciferous orbs; like the flanking archangels they have red wands. On either side of Christ's feet, two red-winged wheels.

Below the median line, slightly off axis, a bust of Christ Pantokrator clad in a blue himation and gold tunic with clavi on the right arm. He holds a gold book and blesses with his right hand. Against the gold background a monk, clad as above, stands on rolling (and flaked) green ground at the left end of which a large fire shoots flames towards him. He defers towards this while closing his mouth with his covered hand. Above the miniature, the inscription $\phi\epsilon\upsilon\ \mu\omicron\iota\ \tau\omicron\ \gamma\lambda\upsilon\kappa\upsilon\ \pi\rho\omicron\varsigma\omega\pi\omicron\nu\ \acute{\alpha}\pi\epsilon\tau\rho\acute{\alpha}\theta\eta$; a flaked inscription beside the upper portion reads in part $\epsilon\iota\mu\iota\ldots\ \kappa\omega\tau\acute{\eta}\rho\ \kappa\omicron\upsilon\ \ldots\ \kappa(\alpha\iota)\ \phi(\omicron\beta\epsilon)\rho\omicron\varsigma$. Beside the lower register, five verses caution the soul concerning the Fire and the Worm:

$\mu\eta\delta(\epsilon\iota\varsigma)\ \acute{\epsilon}\xi\alpha\pi(\alpha)\tau(\acute{\alpha})\tau(\omega)\varsigma\epsilon$.
 $\mu\eta\delta(\epsilon\iota\varsigma)\ \pi(\alpha\rho\alpha)\mu\upsilon\theta\acute{\eta}\tau\omega\ \varsigma\epsilon,\ \psi\upsilon\chi\acute{\eta}$
 $\tau\omicron\ \pi\tilde{\upsilon}\rho\ \omicron\upsilon\ \varsigma\beta(\acute{\epsilon}\nu\nu)\tau\alpha\iota$
 $\omicron\ \kappa(\acute{\omega})\lambda\eta\acute{\xi}\ \omicron\upsilon\ \kappa\omicron\iota\mu\acute{\alpha}\tau\alpha\iota$
 $\tau\eta\nu\ \ldots\ \acute{\alpha}\pi\epsilon\kappa\delta\epsilon\chi\acute{\omicron}\mu(\epsilon\nu)\alpha\ \pi\iota\kappa\rho\omicron\ldots$

Fol. 11v, An angel receives a monk's soul; Psychomachia (fig. 362), 14.2 × 10.5 cm.

The red median does not touch the customary frame but here serves as a ground-line to the death of a monk, garbed as on the recto, who holds his hands over his breast. His soul, in the form of a naked baby, emerges from his mouth to be received by an orb-bearing angel clad in a pink himation and blue tunic with red clavi at the right shoulder. The monk lies on a royal blue mattress decorated with red stripes. This, in turn, rests on a bed with a golden frame, its frontal hung with a magenta drape adorned with grey floral motifs and hemmed above and below with vermiculated borders. At the head of the bed, a monk in a blue phelonion and green tunic with red folds stands on the blue ground, considering the scene with his chin cupped in his left hand. At the other end, at least five similarly if more colourfully dressed monks contemplate the scene in a tight group.

Below, a pair of red balances hangs on a gold frame suspended from a blue arc. The scales tip towards the naked soul who stands with arms akimbo before two angels dressed in blue tunics and red boots. The left figure in a pink, richly draped himation holds a book (?) while his partner, in an ochre mantle, places an unfurled, uninscribed scroll in the balance. Both have red-outlined nimbi. Against the pale gold background, a pair of rubbed, dark green demons try to draw down the scales towards a pair of hills—pink behind and green in front—swarming with other demons who seize ochre scrolls tied in red. Some of these lie on the blue-green foreground at the other end of which the monk's soul stands in wait. Above the miniature, the red inscription $\text{Ἐξέλθε ψυχὴ καὶ κρίνου κατ' ἀξίαν}$. Beside the upper register but much abraded: $(\kappa\omicron)\lambda\acute{\alpha}\varsigma\epsilon\iota\varsigma\ldots\ \psi\upsilon\chi(\acute{\eta})\ldots$ And close to the lower, again partly lost, $\ldots\ \tau\omicron\ \pi\acute{\epsilon}\lambda\alpha\gamma\omicron(\varsigma)\ \pi\omicron\nu\eta\rho\omega\tilde{\nu}\ \acute{\epsilon}\rho\gamma\omega\tilde{\nu}\ \acute{\omicron}\lambda\acute{\epsilon}\theta(\rho\omicron\varsigma)\ \acute{\alpha}\beta\upsilon\kappa\kappa\omicron\varsigma\ \ldots\ \psi\upsilon\chi\omicron\varsigma\tau\alpha\tau\acute{\epsilon}\iota\ \mu\epsilon$.

Fol. 12r, A sinner in torment; a just man blessed by angels (fig. 363), 14.0 × 10.1 cm.

Divided horizontally in the manner of the previous miniature, this picture has a gold background much more varied and generally deeper in colour. Above, within the grey interior of a cave that occupies most of an orange-brown mountain, a naked man sits with shackled feet and hands bound behind him. Despite paint-loss, the sores on his body are clearly

evident. He is addressed by a bust of Christ ($\overline{\text{IC}}\ \overline{\text{XC}}$), dressed in a blue himation and red tunic, in the upper right corner. Two accompanying inscriptions read, first, $\theta\rho\eta\nu\epsilon\iota\ \psi\upsilon\chi\acute{\eta}\ \mu\omicron\upsilon\ \kappa\alpha\iota\ \phi\acute{\upsilon}\gamma\eta\varsigma\ \acute{\alpha}\pi\epsilon\rho\ \beta\lambda\acute{\epsilon}\pi\epsilon\iota\varsigma$. The second, in verse, $\text{Χειρ(ῶν) εἰμι σὼν ποιῆμαι καὶ χαρ(α)κτῆρ μορφῆ(ς) σου. (καὶ) ἡδον(ῶν) εἰς βόρβορο(ν) κείμ(αι) συ(ν)κεχωμ(ε)ν(ος) ἀλλ' ἐπιστ(ᾶς) ἐλέπε(ον) μὴ θψιν ἀποστρέψης}$.

In the lower register, a monk (?) clad only in a dark green phelonion stands in left profile and with bowed head, on a ground decorated with ochre, rhomboid forms. Behind him, a red altar bearing a golden book set on a dark green, stepped base. It is covered by a brown ciborium springing from golden capitals. The man's head is touched by an angel holding a staff and dressed in a light blue chiton, held by a golden girdle and adorned with white vermiculation and a golden collar and hem. A second angel, holding a staff and a lidded vessel in his left hand, wears a pink himation with ample white folds over a royal blue tunic. Both angels have red boots and nimbi defined by the same colour. The adjacent inscription is unreadable.

Fol. 12v, A monk before the Hodêgêtria (fig. 364), 14.2 × 10.0 cm.

The rôle of this miniature, surrounded by the usual frame, as a dedication picture may be deduced not only from the reappearance of the monk clad as before and here in huddled proskynesis before the Virgin, but also from the inscription below which identifies him as the painter: $\delta\acute{\upsilon}\epsilon\iota\nu\ \pi\alpha\iota\varsigma\mu\alpha\tau\acute{\omega}\nu\ \mu\grave{\eta}\tau\eta\rho\ \tau\omicron\upsilon\ \lambda\omicron\gamma\omicron\upsilon\ \zeta\eta\tau\acute{\omega}\nu\ \acute{\alpha}\nu\iota\sigma\tau\acute{\omicron}\rho\eta\varsigma\ \kappa\omicron\upsilon\ \ldots\ \omicron\acute{\iota}\kappa\tau\rho\acute{\omega}\tau\alpha\tau\omicron\varsigma\ \kappa\alpha\iota\ \nu\alpha\zeta\iota\rho\acute{\alpha}\iota\omicron\varsigma$. The Mother of God, standing frontally but with her head turned towards the Child, occupies almost the entire height of the picture. She wears a crimson maphorion with gold borders and cruciform arrangements of pellets over her brow and above each breast. Her blue tunic reappears beneath her hood and is tied about the waist with a red girdle. She stands in red shoes on a now almost-lost footstool studded with pearls and red cabochons. Her extended right hand, held palm outwards, acknowledges the supplicant. The Christ child seated on her left arm wears a gold chiton and a grey stole. His left foot is supported by the Virgin's hand; her halo, flanked by red sigla, intersects his cruciform nimbus directly above his red hair. Above the picture, the red inscription $\phi\acute{\epsilon}\rho\epsilon\iota\ \acute{\alpha}\chi\rho\alpha\nu\tau\epsilon\ \tau\omicron\nu\ \kappa\rho\alpha\tau\omicron\upsilon\tilde{\nu}\tau\alpha\ \tau\eta\nu\ \kappa\tau\iota\varsigma\iota\nu$.

Fol. 13r, King Solomon (fig. 365), 14.4 × 10.2 cm.

Standing *en face* but with his head and eyes turned towards the Virgin on the facing verso, Solomon presents a figure complementing her in size and pose. He raises his right hand in blessing and in his left holds a scroll with the red legend typologically addressed to her: $(\pi)\omicron\lambda\lambda\alpha\iota\ \theta\upsilon\gamma\alpha\tau\acute{\epsilon}\rho\epsilon\varsigma\ \acute{\epsilon}\pi\omicron\iota\eta\varsigma\alpha\nu\ \delta\acute{\upsilon}\nu\alpha\mu\iota\nu$. $\varsigma\upsilon\ (\delta\acute{\epsilon})\ \acute{\upsilon}\pi\acute{\epsilon}\rho(\kappa\epsilon\iota\alpha\iota)$ (cf. Prov. 29:29). A red-outlined nimbus surrounds his head. His golden stemma has prependicularia and a central blue stone surmounted by a cross of pearls. He wears a silky, blue divitision shot with brilliant white highlights and folds and adorned at the shoulders, cuffs and hem with grey-green bands of trefoil and vermiculated ornament. A tablion, decorated in the same fashion, is attached to his red chlamys which has gem-studded, gold borders. It is closed over the right shoulder with a large blue stone. On his feet, pearled red boots and on either side of his

nimbus the legend ὁ προφήτης (red) σολομών (brown). Above the picture is the metrical inscription in red, τόμα τὸ μέγον τὸν πλοῦτον τῆς σοφίας.

Fol. 13v, King David the Psalmist (fig. 366), 14.1 × 10.0 cm. Facing the text, David uses a golden pen to write the initial words of Ps. 44:11, ἀκουσον θ(υγάτηρ) in red on a reserved sheet that he holds in his left hand. He leans towards a grey lectern bearing a simulation of script and supported by a fish. This rises from a grey desk, the surface of which is edged in gold and carries writing implements. One of the arched, coffered doors on its flank is open to reveal an inkwell, pen and three scrolls (cf. Milan, cod. M54 sup., fig. 192, above). It has a turned wooden centre-post and is partially covered by David's semicircular footstool, decorated with vermiculation and raises on a tiered, golden base. The Psalmist is an old man with grey hair and beard but still retains a red flush to his cheeks and cherry-red lips. He wears a golden, pearl-encrusted stemma and a red divition—rendered as is Solomon's in the previous miniature—with vermiculated panels at the shoulder, cuff and hem. The tablion on his chlamys is similarly decorated and endowed with the same border as that of Solomon. He sits on an elaborate, high-backed throne with a turned frame and gilded ornament as on his desk. Its sides are arcuated and its dossal upholstered in a red floral pattern. The throne stands in front of a section of a grey structure with a tiled roof and cupola, supported by a magenta drum pierced with windows defined in white. A similar colouration is given to the door frame which rises to the eaves and is closed by a red curtain with an upper golden border. At the level of the roof, the legend ὁ προφήτης (monogram) δα(υ)δ in red against the gold background. The frame is, as usual, red with a flaked blue surround.

Fol. 14r, Headpiece to Ps. 1 (fig. 367), 7.8. × 9.4 cm. The outer frame consisting of red ropework has blue flower-petals at the upper corners and foliate tendrils (green and blue at left, blue enclosing a red heart at right) growing from its extended base. The border is decorated with alternating, four-petalled, blue and pink flowers set among green trefoils. Within the inner frame—a red line interrupted by pairs of golden beads—a red and gold quadrilobe enclosing the red, semi-uncial legend Δα(υ)δ (τοῦ) προφήτου κ(αι) βασιλέως μέλος. The rich surrounding ornament consists of green, blue, gold and magenta cornucopia emerging from each other. Blue and green rinceaux, bearing red petals and blue trefoils filled with green, cruciform stems, similarly issue from the horns. The background is gold. At the center of the upper frame, two peacocks flank the maroon basin in the midst of which a green fountain rises from a red stem. The bird to the right, its head somewhat flaked, has an ochre body, blue neck and red wings; that to the left, its blue head and neck outstretched to drink, displays a magnificent red tail with dark green "eyes." Below the headpiece, the zoomorphic initial Μ(ακάριος) is composed of two confronted dogs set over a pair of addorsed lions flanking an altar (?).

Fol. 110r, Headband to Ps. 77 (fig. 368), 5.2 × 10.8 cm. On a gold background considerably lighter in colour than that of the previous headpiece, interlocking rinceaux—segments of

which are blue, purple and green—form a dominant pattern of three inverted hearts. The outer frame here resembles the inner frame of the miniature above Ps. 1, while the inner border is formed of red ropework. Between these grow the alternating blue and green three-petalled flowers that decorate the border. The outer frame has a tripartite ornament at each corner consisting of blue and green petals on a gold ground. Above the centre of the headpiece, two birds with red beaks, brown wings and blue breasts stand on red, stick-like legs on either side of a red fountain. Colour is added to this vignette by the brown and white wave-like stripes on their bodies and the yellow-veined, green marble plinth that surrounds the quadrilobe basin of the fountain. Below the headband, the semi-uncial inscription in gold Συνέσεως τῷ ἀνάφ.

Fol. 202v, Crossing of the Red Sea; the Egyptians drowned (fig. 369), 13.8 × 9.6 cm.

The red and flaked blue frame of the earlier figural miniatures here defines the distinction between the saved and the doomed, traditional in the illustration of the first Ode. Above the red median line which originally extended across the entirety of the picture, a large crowd of Israelites is led by Moses, at the centre, with a gold nimbus encircled in red. His right leg crosses his left as he strides forward; but he regards the spectator and, unusually, his red staff does not touch the sea below. The prophet is clad in a pink himation—the tones of which darken in shaded areas—thong-sandals and a light blue tunic heightened with white and bearing two black clavi on the right arm. To his right, an auburn-haired youth, with a royal blue bundle over his shoulders, wears a red chlamys tied with a golden girdle and grey-brown hose decorated with what resemble *tiraz* bands. At far right, a bearded man in a blue cape and a pink tunic with a brown cowl, cuffs and hem, leads one child by the hand and carries another on his left shoulder. This is but one of three children borne in this way and a striking elaboration of an originally simple element of the iconography. All six children in the picture seem to have been deliberately rubbed. Two appear against the gold background above the crowd of heads at the back of the picture; another is pulled along by a man in a magenta mantle partially covered by Moses' right arm; the last is carried in the arms of the woman who brings up the rear of the procession. She wears a royal blue hood, a light blue tunic with sharp white highlights over her right knee, and a red paenula.

Spatharakis suggested that the miniature was inserted; yet it will be noticed that both the colours and drapery forms are those used in the prefatory miniatures (compare particularly Moses and the angel behind the monk's deathbed on fol. 11v, fig. 362, above). The somewhat straitened features, imposed on faces that are still fully fleshed, recall those in the Harvard Psalter (no. 21, above) and Oxford, Barocci 15 (no. 35, above). Both are dated ca. 1105. The corresponding miniatures in these psalters (figs. 114, 229) also display the tall column of fire descending from a small, unsupported blue arc of heaven.

Below, the gold background serves as a sky above the strikingly placid blue sea in which the Egyptians meet their end. Almost all the figures have been rubbed—leaving occasional brown underdrawing—including the personification who reaches out to upset Pharaoh in the middle of

the picture. The remaining side of his biga is a striated magenta. The lances, helmets and other accoutrements—those still worn at far left and those floating in the water—are greenish-black. Surviving bridles are red save at far right where a red horse with a magenta mane and black bridle wheels to look back at the disaster. Beside his flank, the traces of an armoured, unhorsed rider complete the record of deliberate destruction in a miniature “the state of preservation” of which is described, fantastically, in *The Treasures of Mount Athos* as “good.” The accompanying inscription reads ἡ ἐρυθρά φαραὼ συγκαλύπτει.

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54. ATHOS, Vatopedi, cod. 760 (olim 608)

12th C.*

1. Psalter and Odes. On the Psalter as a “dekachord” fol. 1r; index to biblical passages fol. 2r; Cosmas Indicopleustes on the prophet David (cf. Athos, Simopetra cod. 35, fol. 4r) fol. 2v; verses in praise of David fol. 7r; Psalter *incipit* fol. 10r; Odes *inc.* fol. 267v.

2. Parchment, 294 folios.

3. 18 lines per page.

4. Black ink; liturgical sigla; gold initials and tituli to Psalms and Odes; regular medium minuscule. Unnumbered blank leaves between fols. 11-12, 96-97, 265-66, 275-76, 280-81, 285-86. The following leaves (usually on the recto or verso of a miniated page) are blank unless otherwise noted:

fols. 19r, 25r, 26r, 26v, 29v, 59v, 79v, 96r, 97r, 119r, 143v, 218r (inscriptions), 244r, 244v, 245v (inscriptions), 263r, 264v (drawings of two pointing hands, a horse and a band of vermiculated ornament), 265r (drawings of a boat, a horse and rider; inscription; at lower left, a figure beside an otherwise erased scene), 265v, 266r, 270v (inscription), 276v, 280r, 282r, 283v, 285v, 286v.

5. Ca. 23 × 16 cm.

6. On fol. 294r is a notice of the death, on 8 August 1202, of Eirene Doukaina Philanthropene Ka(n)takouzene under the monastic name of Euphrosyne. On fol. 294v, a similar note records the death, on 13 December 1212, of David, the Great Komnenos, as the monk Daniel. On the same page, notices of other deaths in 1304, 1305 and 1399. In 1725 the MS belonged to Constantine Mavrokordatos (1711-69), voivode of Moldavia-Wallachia (fol. 9r).

Note. The essentially rectangular format of the miniatures is often irregular, although here obscured by the framing of the photographs. All measurements given are maximum dimensions.

Fol. 1r, Headband to Preface on the Psalter, 6.8 × 11.2 cm.

Fol. 9v, *King David the Musician* (fig. 370), 16.2 × 10.8 cm. Beneath an arch decorated with rosettes and springing from basket capitals, David sits enthroned. The architectural setting is completed by a double frame, with lozenge ornament, in the form of a pylê. This surmounts spandrels filled with rinceaux enclosing flower-petals. The capitals are of different sizes and rest on monolithic columns of speckled marble, themselves rising from elaborate stepped bases. Between these is subtended a base-line to the picture. David is nimbed, wears a tall stemma encrusted with pearls, cabochons and prependoulia, a short tunic with gems at the collar and hem, and jewelled boots. With his left hand he holds the neck of a fiddle which he plays with a bow in his right. Much of his skin colour—especially at the face and knees—has flaked. He sits on a long cushion on a backless throne with a turned frame. About his nimbus, the legend ὁ προφήτης (monogram) δα(υ)δ.

Fol. 10r, Pylê above Ps. 1 (7.1 × 13.8 cm) with inscription Ψαλτήριον τερπνὸν εἰς θεὸν μέλος.

Fol. 11v, *Christ between soldiers and elders* (fig. 371), 16.8 × 11.2 cm.

David gestures with his right hand while his left holds an open scroll bearing the *incipit* of Ps. 2, (Ἰ)νατι ἐφρύαξαν (ἐθνη) in black. He wears a gold crown with a central red cabochon. His nimbus, like that of Christ, is a red circle and his beard, like those of the elders, is blue-grey. The Psalmist is dressed in a purple-brown chlamys and a long red tunic, partially obscured by the elders looking up at Christ raised on a red footstool on the green ground at the centre of the picture. The Lord is clad in a blue himation over a purple-brown tunic with a red clavus. To his right, one elder wears a blue tunic under a red mantle; another, nearer Christ, a red tunic and a blue mantle with a white hood. Their expressions are intensely dramatic. To the left, a group of at least four soldiers, heads clustered together and wearing red, pink

* I have not examined this manuscript.

and blue helmets. They are preceded by a black-bearded elder, in a flaked green mantle over a light mauve tunic who turns towards Christ. The full-page miniature is surrounded by a narrow blue frame and flaked particularly in the area of Christ's himation.

Fol. 19v, *The Entry into Jerusalem* (fig. 372), 16.6 × 11.0 cm. Horizontally aligned with a child in the palm-tree, while others strew branches (?) in the path of Christ's ass, David holds a white scroll, tinted blue, inscribed in black with the text on "babes and sucklings," ἐκ (στ)όματος νηπί(ων) κ(αι) θηλα-(ζόν)των κα(τ)ηρ(ισ)ω αἶνον (Ps. 8: 3). The Psalmist is nimbed and crowned as in fol. 11v. He wears a blue chlamys and a red divitision bearing a vermiculated, gold tablion. Below him, two nimbed and beardless apostles, dressed in ice-blue and mauve garments, walk in the tracks of Christ. The Lord has a dark blue mantle over a lighter blue tunic with a red clavus. He rides side-saddle on the brown ass, approaching a city-gate studded with nails and surmounted by a lunette. The lowest stratum of the city is brown, the middle zone green, and, above, a blue wall with a red pyramidal roof stands out against the gold background. Beside the gate, a group of hooded Jews including men, women and at least one child, in red and white garments. The lower right portion of the picture and the foreground are badly flaked. Here and in all subsequent miniatures save for fol. 276v, the picture is framed with a simple red band.

Fol. 25v, *King David puts his trust in the Lord* (fig. 373), 16.3 × 11.1 cm.

In this framed miniature David holds an open scroll in his left hand bearing a variant of Ps. 10:2, ἐπὶ τῷ κυρίῳ πέποιθα. (πῶς) ἐρεῖτε τῇ ψυχῇ μου. His address is heard by a group of three sparrows (cf. Ps. 10:3) while two larger, dark green birds with red beaks listen at the foot of the red hill. David has a pearl-set crown, a reddish-brown chlamys with gold cuffs and hem and red, pearled boots. The dark green ground to his left has flaked but the pink hill in the foreground retains its row of wiry plants, black birds and varying contours. A half-length figure of the Lord, wearing a brown himation over a pink tunic, leans forward from a blue arc at upper right to bless the Psalmist. Christ's gold nimbus is outlined in red as is David's.

Fol. 29r, *David sings of the Godless fool* (fig. 374), 16.5 × 11.5 cm.

David appears twice in this miniature. At upper left, dressed in a blue mantle with a gold tablion and a red tunic, he points to the scroll, coloured as before, that he carries in his left hand bearing the *incipit* of Ps. 13, εἶπεν ἄφρων ἐν καρδίᾳ αὐτοῦ, οὐκ ἔστι θεός. His face is flaked but in the better-preserved lower portion of the picture he is dressed in black regalia with prepandoulia, a gold loros, red boots and a long cruciferous scepter. He stands on a blue footstool between the two tightly-knit groups of men. The right is badly flaked so that little can be distinguished beyond the sling of the leader's dark-green himation; to the left the foremost figure, gesturing towards David, wears a red chlamys over his long blue tunic with a golden hem. From a striated blue arc suspended from the upper border, a bust of Christ, clad in purple-brown, leans towards the "sons of men" in accordance with verse 2 of the psalm.

Fol. 59r, *St. Paul baptised by Ananias* (fig. 375), 16.0 × 11.8 cm.

Beneath a striated blue arc at the centre of the upper frame, David holds a scroll on which is written in black the *incipit* of Ps. 31, + Μακάριοι ὧν ἀφέθησαν αἱ ἀνομίαι, καὶ ὧν (ἐπεκαλύφθησαν ἁμαρτίαι). He wears a stemma, a green mantle and a long red tunic with a gold tablion and vermiculated hem and cuff. To the left Ananias, holding a red scroll, is dressed in a blue himation, a pink tunic with red clavi and sandals. He baptises the nude Paul who stands in a pinkish-brown, circular font. This rises from a single pedestal in the centre of the green ground dotted with red flowers. All three figures have red-outlined nimbi, while Ananias' hair and beard have a blue cast.

Fol. 79v, *St. John Eleemosinary distributes alms* (fig. 376), 16.0 × 11.8 cm.

David, clad as before, carries a scroll in his right hand and with his left motions towards the scene that exemplifies the *incipit* of Ps. 40, Μακάριος ὁ συνίων ἐπὶ πτωχὸν καὶ πένητα. He wears a red chlamys over a blue divitision with a golden shoulder-patch and hem. At the centre, St. John Eleemosinary, nimbed like David, holds a golden codex with his left hand and with the other gives alms to a group of "the needy." He wears an omophorion over a white phelonion decorated with black crosses and a vermiculated tablion and, under this, a blue sticharion. Four coins appear suspended over the open hands of the first of the poor who wears a flat hat, a short black cape and brown tunic. Beside him, a cripple in a short blue tunic and red hose and carrying a staff receives two of the coins. The background here is blue-green. Behind these figures, a large crowd of the needy, both bearded and youthful, looking up at the saint with intense expressions. In the background, the arcaded portico of a church with a curtain tied to one of its three slender white columns. The blue entablature has two rosette-like lunettes, a mauve drum with six windows, and a red dome. To the right of St. John's head, the faint legend ὁ ἐλεήμων.

Fol. 96v, *Penitence of David* (fig. 377), 15.8 × 11.5 cm.

At the centre of the picture, Nathan, in a mauve himation and long green tunic with red clavi at the shoulder, holds a rolled scroll (?) in his right hand. With his left he touches the red cushion of the backless brown throne, covered with a cloth, from which David has descended to huddle at the prophet's feet. David, wearing a golden crown and red chlamys over a flaked tunic; the lower half of his body, like the open scroll with traces of the *incipit* of Ps. 50 that he holds, is much abraded. Beside Nathan, a brown-haired angel, clad in a blue himation, long red tunic and boots, directs the red spear that he holds in his upraised right hand towards the king, prostrate on the flaked green ground. Nathan and the angel are nimbed with a black outline; David's halo is red. Behind the throne is a blue and green three-storied, gabled structure, representing the palace, with red tiled roof, a tall narrow portal and dentillated mauve cornices. To the left of this, traces of the inscription καὶ ὁ κύριος ἀφῆλεν τὸ ἁμάρτημά (σου) (cf. II Reg. 12:13 and fig. 48, above).

Fol. 119v, *Anastasis* (fig. 378), 16.3 × 11.5 cm.

Dressed in a blue mantle and purple tunic with black clavi and

bearing a black cross-staff with transverse foot-rest, Christ treads on the shattered gates of Limbo, golden and decorated with a diaper pattern. From below he is hailed by a half-length Eve, drawn in profile, and Adam standing amid infernal hardware. She is clad entirely in red; Adam wears a blue tunic under a pink mantle. The patriarchs of the Old Testament stand behind a pink sarcophagus with black dentilation and raise their right hands to salute the Lord. Behind them, the Prodomos whose nimbus, like that of Christ, is very faint. The cavern of Limbo covers the lower portion of a group of the Elect. They are led by the bearded David who looks towards a Solomon, beardless and wearing a red chlamys over a blue tunic with gold tablion, lifting his hands towards Christ. Above, a fragment of the first words of Ps. 67, Ἀναστήτω ὁ θεός.

Fol. 143r, *Moses receiving the Law* (fig. 379), 16.5 × 11.0 cm. Standing on the blue top of an outcrop of green rock Moses extends covered hands to receive a (flaked) tablet (?). This is extended by a gold-cuffed *manus Dei* from a large blue arc at the upper right corner of the miniature. The lower slopes and the upper, mauve terrace of the higher, adjacent hill are covered with wiry black shrubs as on fol. 25v (fig. 367). Moses is dressed in a blue himation over a pleated mauve tunic. The bearded leader of the crowd of Israelites in the much-flaked, left portion of the picture, wears a red mantle over a blue tunic; the others are mostly in brown, including at least two beardless youths in short tunics. Above Moses, the legend ὁ προφήτης (monogram) Μωϋσῆς in red.

Fol. 218v, *David blesses the Blameless* (fig. 380), 16.1 × 11.5 cm.

Against a gold ground, the Psalmist is dressed in a red chlamys over a mauve tunic and red boots. He holds a scroll open to the *incipit* of Ps. 118, Μακάριοι ἄμωμοι ἐν δόξῃ, οἱ (πορευόμενοι ἐν νόμῳ κυρίου). The Blameless are represented by a group of five priests whose gesturing leaders are dressed in black or brown mantles and long green tunics. They wear either skull-caps or low black hats and stand before a mauve ground which changes to dark green at the centre. Here the arcaded facade of the Temple (?) is supported on slender white columns. Above this a dentilated cornice, a motif repeated further up the pyramidal roof. This red and blue cone has three windows and two semi-circular green tympana filled with honeycomb ornament. Blue and gold vela within each bay of the portal are drawn towards the central column.

Fol. 245r, *The Israelites by the waters of Babylon* (fig. 381), 16.5 × 11.8 cm.

Above a large crowd seated on the shrub-girt banks of a river which snakes its way across the bottom of the miniature, David, dressed as before, holds a scroll bearing the black *incipit* of Ps. 136, ἐπὶ τῶν ποταμῶν βαβυλῶνος ἐκεῖ ἔκαθισαμεν. Above him in red, ὁ προφήτης (monogram) δα(υ)δ. The Israelites sit dejectedly, some with sacks in their laps. They have doleful expressions and two raise their hands to their throats (v.6: "may my tongue cleave to my throat"). Against the tenor of the iconography, one notes their bright red and blue garments. The captives are framed by two swaying leaf-trees from the boughs of which orange or

blue harps (v.2), mandolins, cymbals and a cylindrical drum (cf. Athens, Benaki Mus., cod. 34.3, fig. 346) hang on red strings.

Fol. 262v, Headband to Ps. 151, 1.4 × 12.2 cm.

Decorated with the same pattern as the border of fol. 276r.

Fol. 263v, *David presents the head of Goliath to king Saul* (fig. 382), 16.2 × 13.5 cm.

In the actual state of the manuscript, Goliath's defaced head is presented to Saul before the scene of the giant's decapitation on the following recto (fig. 383). David, clad in a short red tunic over blue trousers and gold boots, with his arms crossed over his chest, bows before Saul and offers the trophy at the end of a red lance. David's head has disordered hair and the expression of a tragic mask. Behind him, a group of about a dozen Israelites clad in blue cuirasses and red, white or blue conical helmets. Like him they carry red lances with white tips. Saul sits on a cushioned, black bench with turned legs before a palace rendered much as in the miniature of David's Penitence (fig. 377). He wears red boots, a gold stemma, a red chlamys and a maroon chiton with vermiculated ornament on its gold collar and hem. His feet rest on a trapezoidal footstool turned obliquely to the picture-plane. Behind the king, a single soldier stands with folded arms; apart from his pyramidal golden helmet and boots, he wears blue civilian garb with a collar like the king's. The dark blue ground on which the figures stand is flecked with red. None of them is nimbed. No inscriptions.

Fol. 264r, *David and Goliath: David beheads Goliath* (fig. 383), 16.0 × 10.9 cm. (photo cropped).

In the upper portion of the miniature, David, dressed in a short blue chiton, red chlamys, red trousers and gold boots, prepares to throw the single, large stone that he carries in the sling in his right hand. Contrary to the text, he wears a sword, visible below his fighting-skirt. The tail of his mantle flies behind his left arm which is raised to protect himself against Goliath's spear. Approximately the same height as David, the giant wears a gold helmet and cuirass (much rubbed) over his long-sleeved tunic, a black scabbard and white boots. A red spear is raised in his right hand; his left holds a red oval shield, the gold border of which is decorated with a rinceau motif. He stands on the summit of a red hill strewn with shrubbery; a small tree grows from behind the right border of the miniature. In the valley below, David decapitates the kneeling Goliath with a sword the blade of which carries a pseudo-Kufic "legend." The youth now has a violet chiton and a blue chlamys. He seizes the giant's head with his left hand. The victim, kneeling with outstretched arms and hands held palm-downwards, is now bareheaded; his blue helmet rests on the ground in front of David, his shield beside him. No nimbi or inscriptions.

Fol. 265v, *The pursuing Egyptians* (fig. 384), 16.1 × 11.6 cm. The Egyptian army, with no evident leader, rides *en masse* towards the right frame of the miniature. All visible figures wear gold cuirasses over blue, red and purple tunics. Their conical helmets are equally brilliant in red, blue and gold, some distinguished by bands of leaf ornament. Behind them, other soldiers are known only from their helmets and the

legs of their mounts seen behind the horses in the foreground. The horses are fully accoutered and painted ochre, pink and ice-blue; stirrups are evident on at least two of them. A shield at left carries white pseudo-Kufic lettering resembling EUŠ. Otherwise there are no inscriptions. Above the army, a serried rank of sloped red spears; behind this, quickly painted black grasses form an arched backdrop to the picture.

Fol. 266r, *The Israelites approach the Red Sea* (fig. 385), 16.0 × 11.6 cm.

From a centrally located arc, consisting of concentric blue circles, red and blue rays descend on a dense crowd of Israelites standing by the edge of the sea. Many wear striped white kaffiyehs; all have voluminous lilac or blue mantles and long red or dark green tunics. The two foremost figures lift their hands in wonder at the miracle performed by Moses who, with his red rod, touches the waters. At right, below the flying tail of his himation, the waves form a lobed mass. The prophet has a red-outline nimbus, a blue himation over a lilac tunic with clavi, and thong-sandals. His hair, like the beards of the people, is tinged with blue. Moses steps towards the sea but his head and chest are turned to face the spectator towards whom he raises the brown palm of his left hand. Above his halo, the red inscription δ προφήτης (monogram) $\mu\omega\sigma\epsilon\eta\varsigma$.

Fol. 267v, Headband to Ode 1, 1.5 × 11.7 cm.

Fol. 270r, *Moses teaches the Israelites* (fig. 386), 15.8 × 11.8 cm.

Illustrating the second Ode here is the scene that in most aristocratic psalters is attached to Ps. 77. Seated at the summit of a mountain in the background of the picture, Moses gesticulates as he speaks the words of the Deuteronomy Ode, the *incipit* of which is inscribed in black on his scroll: $\pi\rho\acute{o}\chi\epsilon$ $\sigma\upsilon\rho\alpha\nu\epsilon$ $\kappa\alpha(i)$ $\lambda\alpha\lambda\eta\varsigma\omega$. He is nimbed and clad as in fol. 266r. On either side of his halo, traces of a two-line legend in red δ προφήτης (monogram) $\mu\omega\sigma\epsilon\iota\varsigma$. Below, unnimbed but identified by red inscription as (Ἰ)ησοῦς υἱὸς τοῦ ναυῆ, Joshua occupies the centre of the picture. He wears a gold conical helmet and cuirass, a red chlamys, a short blue tunic and black boots and holds a sloped black lance in his left hand. With his right, he gestures towards a portion of the Israelite audience. Their bearded leader turns towards them, one of his upraised hands concealed beneath his blue mantle. To the left a more diffuse group—the elders with white kaffiyehs or blue skull-caps, others with bare heads—raise both hands and eyes towards the teacher. Their mantles are ochre, black or blue. Joshua and the Israelites share a common grey-green ground in front of the flanking hills, arranged as coulisses and framing Moses on the central mountain. From the left, the hills are violet, grey-green and ice-blue and dotted with black, red-tipped shrubs.

Fol. 276r, *Hannah* (fig. 387), 15.5 × 11.4 cm.

The simplest miniature in the manuscript is distinguished by its most elaborate frame, a crenellated border familiar from such manuscripts as the 12th century Gospelbook, Paris gr. 189. This is, however, missing at the bottom of the miniature. The result is a pylê made up of stylized floral

motifs each set between four spandrels as in Athos, Vatopedi 761 (no. 15, above). Within this frame, Hannah stands dressed in a dark-blue maphorion, a lighter blue tunic and black slippers, turned in three-quarters and raising her eyes and right hand to a dark blue segment with a white arc. She stands on grey-green ground. The white scroll in her left hand is open to the *incipit* of her prayer, inscribed in black: $\acute{\epsilon}\tau\epsilon\rho\acute{\epsilon}\omega\theta\eta$ η $\kappa\alpha\rho\delta\acute{\iota}\alpha$ $\mu\omicron\upsilon$ $\acute{\epsilon}\nu$ $\kappa(\upsilon\rho\iota)\omega$.

Fol. 280v, *Vision of Isaiah* (fig. 388), 15.8 × 11.9 cm.

In the heavens, the white-bearded Lord seated on a golden backless throne; on it a red cushion covered with a striped white cloth. He has a gold nimbus marked with a red cross, and a violet himation over a brown tunic. He carries a staff (flaked) in his right hand and, with his left, supports a closed golden book on his knee; about his head, in red, traces of the sigla IC XC. A red inscription, just below the upper red frame, is now illegible; his bare feet rest on a red footstool. The vision is enclosed in a circular aureole of different blues and flanked by a pair of seraphim, their dark blue wings crossed above and below brown, lozenge-shaped faces. Beneath these, a pair of hexapteryga carrying red staffs in their hands, their feet exposed beneath their nether red and dark blue wings. On the dark green ground below, an angel hands a burning coal to Isaiah on a spoon (this area abraded and difficult to discern). The prophet and angel form symmetrical figures deferring to each other; both are nimbed in red outline. Isaiah, identified in red above his head, has blue hair, a lilac himation and a long blue tunic. These colours are reversed in the vestments of the angel who, further, wears red boots and holds a small red scroll in his left hand. Between them, in red, from Isaiah 6:7, $\acute{\iota}\delta\omicron\upsilon$ $\eta\psi\alpha\tau\omicron$ $\tau\omicron\upsilon\tau\omicron$ $\tau\acute{\omega}\nu$ $\chi\epsilon\acute{\iota}\lambda\epsilon\omega\nu$ $\sigma\omicron\upsilon$ $\kappa\alpha\acute{\iota}$ $\acute{\alpha}\phi\epsilon\lambda\epsilon\acute{\iota}$ $\tau\acute{\alpha}\varsigma$ $\acute{\alpha}\mu\alpha\rho\tau\acute{\iota}\alpha\varsigma$ $\sigma\omicron\upsilon$ $\pi\epsilon\rho\iota\kappa\alpha\theta\alpha\rho\iota\epsilon\acute{\iota}$.

Fol. 282v, *Jonah thrown into the sea* (fig. 389), 206 × 15.3 cm. Within a broad gold border, the sea is rendered as an all-over pattern consisting of overlapping, fan-like waves. Above, two sailors hold up the inverted body of the prophet dressed in a lilac tunic. Jonah's feet flail in front of the yard-arm of the triangular white sail, his forearms hanging over the gunwale of the dark-blue boat. At the same time to the right, a sea-man in red holds the rudder while, to the left, another holds one of two oars. A fourth sailor in white attends to the rigging. Below the hull, a dog-like sea-monster with a black head, an open mouth full of teeth, and red forepaws. In the water behind its head, Jonah is visible naked from the waist up. To his right, the red inscription $\acute{\iota}\omega\nu(\tilde{\alpha})\varsigma$. In the foreground, at lower right, the prophet, dressed in a lilac himation and a red tunic with a pair of clavi on his right arm, emerges from the monster cut off below the neck by the lower frame of the miniature. Only in this third appearance, where his arms are raised in prayer, does he have a nimbus—gold, outlined in red. Similarly cut off by the lower frame, a large, female personification (Thalassa?) holding an oar(?).

Fol. 283r, *Jonah at Nineveh; Jonah under the gourd* (fig. 390), 16.5 × 11.9 cm.

Beside the narrow red frame at left, Jonah, clad in a brown himation and a blue tunic with gold clavi, holds a red scroll in his right hand as he prophesies to the king of Nineveh. The

prophet is nimbed in red outline and has closely-cropped hair; his cheek is strongly modelled with geometric markings. Thickly bearded, the king sits on a blue cushion on a golden backless throne with a footstool and vermiculated frame. He wears a stemma, a red chlamys and a blue divitision with a richly decorated collar and hem. Beside the throne, a youthful counsellor in a brown tunic and a crowd of soldiers with conical red or gold helmets, cuirasses and lances. The soldier by the right frame holds a red, tear-drop shield decorated with a band of silver pseudo-Kufic ornament between a star and a circle. He wears white boots like those of other soldiers in the manuscript (e.g. fol. 263v, fig. 376) and is drawn in profile. The palace behind this group is a complex building consisting of a gabled vestibule, the portal of which is parallel to the picture-plane and roofed with red tiles. The higher, main portion of the structure has a red pyramidal cupola raised on a tall ochre drum. Below this, under a blue arcade, the heads of two spectators. The building is decorated with blue "crow-step" cornices and windows at various levels. At upper left, Jonah, nimbed and clad as below, lies under the grey-green gourd; his head rests on his left hand and his legs are crossed. Beside the stem of the gourd, above his standing figure, the legend in red δ προφήτης ιωv(ἄς).

Fol. 285v, *The Three Hebrews in the furnace* (fig. 391), 15.8 × 12.0 cm.

Standing in the midst of the flames, the lower half of his body concealed by the figure of the central youth, an angel lays his hands upon the Hebrews at either side. While they are turned in three-quarters towards the centre and stand with arms raised, the youth in the middle is rendered *en face* in an orans attitude. They wear the customary red lacernae with gold hems, long-sleeved tunics and mitres. Otherwise symmetrically disposed, the angel, clad in a blue himation and embracing all three youths within his wingspan, inclines his head towards his right. All are nimbed in red outline. The furnace itself is conceived of as a brick-red triangle, both the oblique walls and the frontal plane of which are marked by dentillated cornices. The icy-blue frontal wall consists of three "stories" of which the uppermost has twelve small ports of varying shape. Flames pour from the round-headed vents of the middle level while the lowest consists of four ashlar courses. Rising to the level of the uppermost storey, a large, arched vent is full of flames which emerge above the cornice of the frontal wall. The Chaldeans, dressed in pink or blue tunics, trousers and boots, stoke the fire through this central opening while to the left a further assistant, still holding his utensil, flees from the heat of the flames. At far right, possibly a similar figure. The area in which these servants are situated and especially that of their heads has lost much paint, probably through deliberate abrasion. At the top of the picture, in red, οἱ ἅγιοι τρεῖς παῖδες εἰς τὴν κάμινον(v).

Fol. 286r, *Nebuchadnezzar witnesses the test of the Three Hebrews* (fig. 392), 15.9 × 11.9 cm.

Standing before a tall, blue-green palace with a red tiled roof and a tower with a pyramidal cupola, Nebuchadnezzar holds an open scroll with the black legend τρεῖς ἐβάλλω(v) εἰς τὴν κάμινον(v). ἰδοὺ ὁρῶ δ' ἄνδρας (καὶ ἡ δρασις τοῦ) δ' ὁμοί(α) υἱῷ θε(ο)ῦ. (The second sentence is a version of

Daniel 3:25). The king wears a stemma and is richly dressed in a purple skaramangion and a vermiculated gold loros. He carries a red sceptre in his right hand and looks past a large crowd of military officers (the "satraps and captains" of Dan. 3:27?) who wear a great variety of gold and blue cuirasses and conical red, blue and gold helmets. Many carry red spears with blue tips. The figure nearest Nebuchadnezzar has a black buckler with pseudo-Kufic lettering above a double horizontal bar; the soldier to the left, a blue shield like that of Goliath in fol. 264r (fig. 383). All share a common dark green ground with the king from whom they are separated by a small bush. Some look towards him, others towards the furnace on the previous verso.

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55. OXFORD, Christ Church, cod. gr. 61 (olim no. 20)

1391

1. Psalter and Odes. Non-scribal and incomplete Easter tables for years 6812-6818 (= 1404-1410) fol. 1r; Psalter *incipit* (Ps. 2:4) fol. 2r; Ps. 76, followed by troparia and prayers, fol. 102r; Odes *inc.* (Ode 2 [= Deut. 32:5]) fol. 222v.
2. Thick ochre parchment, 222 folios, pages lack after fols. 1, 7, 15, 30, 44, 58, 99, 207; upper portion of fol. 104 missing. Fol. 103v is blank. Fols. 4, 5, 138, 140, 141, 165 are replacement paper pages.
3. 19-20 lines per page.
4. Brown ink; script pendant from ruling. Verse initials, psalm numbers and kathismata indications in red; many floreate initials. The uncial hand is that of Iōasaph of the Constantinopolitan monastery τῶν Ὁδηγῶν (fl. 1360-1406): see no. 6 *infra*.
5. 28.0 × 16.5 cm. (fore-edges cropped).
6. The colophon (fol. 22v) is signed by Iōasaph and is dated ςω θ', ἰνδ(ικτιῶνος) ἰδ' μηνὶ ἰα(ν)νουαρίῳ κα' ἡμέρ(α) Κα(ββάτω) (= Saturday, 21 January 1391). The manuscript was still in Anatolia in 1696 (signed and dated by the monk Kostatēos, in a monastery of the Metamorphosis, fol. 134v). Presented to Christ Church College by William Wake, Archbishop of Canterbury (1656-1737).

Fol. 1v, King David composing the Psalms (fig. 393), 22.5 × 9.9 cm.

Turned three-quarters to his left, the king sits on a brown wooden throne with a high, curved back. Like his footstool, this is marked with gold hatchings. His three-cornered crown is surrounded by a double nimbus drawn in red against the gold background. He inclines towards the open codex on his knees on which he writes the semi-uncial *incipit* of Ps. 1: (Μακάριος ἀνὴρ δς (οὐκ ἐπορεύ)θη ἐν βου)λῇ ἀει(βῶν). The upper portion of the text is missing on both pages. David is clad in a dark blue himation modelled with deep grey-green shadows, over a long red tunic with traces of a gold hem. Much of the miniature has flaked leaving the inscription on the lower border unreadable save for the letters ου... ω ...υ. The lateral and upper borders contain a red, wave-crest motif against a dark ochre ground.

Fol. 102v (before Ps. 77), The Virgin presents the monk Kaloeidas (fig. 394), 23.7 × 15.7 cm. (cropped).

The frame is of the same type as in the frontispiece while the inscription in the lower border of the miniature reads ...μοναχος εστην ο ενταυθα δεομενος και καλοειδας κεκλημενος. The monk in question, wearing a chestnut-coloured beard but far from aged, is clad in a much-flaked, olive-coloured mantle heightened with white brush-strokes and a dark green hood. His large aquiline nose is marked by a long white highlight; this and his deeply modelled face give an obviously veristic quality to the portrait. Kaloēidas gains purchase on the ochre rim of the tilted green sarcophagus with his right foot and raises his right hand towards Christ on the facing recto. The urgency of his motion is emphasized by the inclined form of the Virgin who continues the diagonal axis by pulling from the tomb with her right hand. Her left, turned palm-outwards towards the Lord, is emphasized by the drape

of the red outer garment at her wrist. Beneath this she wears a dark green tunic and a terracotta maphorion with a golden hem. She has a triple nimbus: a double, black outline surrounded by a red circle. The Virgin's red shoes are evident on the golden brown footstool, drawn obliquely in parallel to the principal axis of the picture. Above her left shoulder the sigla MP ΘΥ and to the left of this the legend ἡ ὁξεία ἀντί(η)ψις against the dark gold ground.

Fol. 103r, Christ enthroned (fig. 395), 24.0 × 13.2 cm. (cropped).

The Lord is seated frontally within a broad wooden throne with a low, semi-circular dossal. He is dressed in a deep green himation over a dark terracotta tunic. The wooden throne and footstool (much flaked) are heightened with gold striations. On the seat, an upper cushion and a lower one, the same colour as his himation. Christ's forehead and cheek are deeply modelled and the fingers of his right hand are highlighted in white. This is raised in blessing—his thumb and fourth finger brought together—while with his left he supports an open book with gold pages and a red fore-edge. This is inscribed Ἐγὼ εἰμι τὸ φῶς τοῦ κόσμου (John 8:12). An inscription on the gold ground to the left of his cruciform nimbus is lost but, to the spectator's right, IC XC ὁ αἰ(λ)εῖμον may be read. The border, filled with a wave-crest pattern against a deep ochre background, originally surrounded Christ on all four sides. It is now cropped at the right and badly abraded below.

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56. PRINCETON, Art Museum, cod. acc. n°. 30.20

Late 11th C.

1. Single leaf from a Psalter containing Ps. 8: 7-10 on recto and miniature on verso.
2. Parchment.
3. 14 lines (incomplete).
4. Brown ink; initials and liturgical sigla in red; small minuscule.
5. 11.2 × 8.0 cm.
6. Given to the Art Museum by Miss Ida Farnum (not "Farnam" as in the printed literature) in 1930.

Crucifixion; Anastasis (fig. 396), 10.7 × 7.7 cm.

While the Crucifixion is a rare subject (cf. fig. 315) and the Anastasis little known in aristocratic psalter illumination, the

exclusive occupancy of the page by this miniature and its division into two registers (cf. especially miniatures in nos. 30, 42 and 51) suggest that this leaf belongs to a manuscript of our class made in the last quarter of the eleventh century. Such a date is supported by the script, the figure style and, with less precision, by the iconography. In 1960, Weitzmann showed that the MS was intended for liturgical use, noting the abbreviation $\kappa\alpha\theta(\iota\sigma\mu\alpha)$ after verse 10 on the recto of the page. The miniature is thus a sort of frontispiece to the second kathisma of the Psalter which begins with Ps. 9. No parallels are known for the application of either of these scenes to this psalm but it may be suggested that at least the Anastasis is to be attached to the text of verse 20, $\text{Ἀνάστηθι, κύριε ὁ θεός,}$ which would have faced the miniature on the following recto. The psalm continues "let thy hand be lifted up": in the rare type represented by this miniature Christ raises both his hands exhibiting the stigmata.

Within a brown and red frame the upper register shows Christ attached to the dark brown cross with four nails, his feet resting on a suppedaneum above the mound below. He wears a cross-nimbus and a loin-cloth reaching to a point just above his knees. His eyes are closed, his head falls to his right shoulder and his right hip curves out beyond the upright of the Cross. Christ's left cheek is highlighted in white and the gradations of light and shadow on his shoulders, abdomen and legs, are well-observed. At left, the Virgin, nimbed and turned in three-quarters, raises both hands towards her Son. She is clad in a reddish-brown maphorion over a blue tunic. Symmetrically, at right, John stands almost *en face*, his right hand raised to his cheek, his head slightly inclined towards the centre of the miniature. His garments are light green and light blue. Against the gold background, to the left of the Cross, the brown legend $\eta\ \sigma\tau\alpha\upsilon\{\rho\omega\sigma\iota\varsigma\}$. Traces of a further inscription appear above the right arm of the Cross.

In the lower register, Christ stands frontally in a brown pallium above the crossed and coffered gates of Hell. His face and clothing are flaked but insufficiently to disturb the calm, iconic demonstration of the Resurrection. Arising from a sarcophagus set in front of a range of ever higher, brown hills, Adam, at left, extends his left arm to the Lord. White-haired and represented as older than is customary, he is clad in a light blue garment under a flaked, pink mantle. Echoing the symmetry of the miniature above, Eve rises similarly at right, a blue maphorion over her head, her body and raised arms swathed in a red mantle. The gold ground above the rubbed slope behind her is inscribed ($\eta\ \alpha\nu\alpha\sigma\tau\alpha\iota\varsigma$).

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57. SINAI, Monastery of St. Catherine, cod. gr. 61 *

Ca. 1274

1. Psalter and Odes. Psalter *incipit* fol. 3r; Odes *inc.* fol. 236r; Easter tables for years $\zeta\psi\pi\beta\text{-}\zeta\omega\gamma$ (6782-6803 = A.D. 1274/5-1294/5) fols. 261r-262v.
2. Parchment, 263 folios.
3. 28 lines per page.
4. Black ink; gold initials and tituli; 19 anthropomorphic initials (fols. 3r, 78v, 122v, 138v, 160r, 171v, 192r, 205r, 213v, 236r, and to nine Odes illustrated below, figs. 393-401), small, regular minuscule.
5. 15.2 × 12.3 cm.
6. A note in a 16th C. (?) hand on fol. 234v shows that the MS was presented to the monastery by a certain Katherine.

Fol. 2v, King David the Psalmist; David the Musician; David slaying the bear (?) (fig. 397), 11.0 × 8.3 cm.

The miniature facing the Psalter's *incipit* is enclosed by a double blue frame consisting of rods divided by pairs of beads: the effect is one of bamboo moulding. At each of the corners, a golden flower-petal and between the frames a red border decorated with pairs of golden beads. Breaking the upper frame is a large ogival vault, its contours familiar from Palaeologan architectural decoration (e.g. on the west front of the parekklesion at Kariye Camii). This is painted a flecked, dark blue and abuts lower vaults over two lateral spaces, their lower portions closed with two light blue frames. In turn, these rest on dark blue plinths painted to simulate flecked marble. Demarcating the lateral and central spaces in section are four purple columns with moulded bases and light blue "Ionic" capitals. From these there springs an arcade system, light blue in colour and defining the internal form of the vaults above. The sheaf-like ornament—found in a similar context in such earlier MSS as Melbourne, National Gallery, cod. 710/5—is well-preserved only in the central arch. This is thrown over the largest unit in the picture in which David, wearing a (flaked) golden stemma but un-nimbed, is shown as author of the Psalms. The letters (+ $\epsilon\phi\ \sigma\upsilon\upsilon$?) on the white book in his hand are apparently without meaning but on the open codex, resting on an inverted fish-lectern before him, the *incipit* is easily discernible. He is shown as a grey-haired, grey-bearded king clad in a red chlamys, a light blue tunic with a pearled hem and long red boots similarly decorated. His footed, polygonal throne is without a back and divided into panels pierced with arches with horizontal and vertical rows of pearls. It is evidently of wood and is not distinguished in colour from his square, tiered footstool or his desk, the surface of which carries a pen-tray and its arched flank a long-necked vessel. All three pieces of furniture rest on a light blue stylobate.

* I have not examined this MS.

Below the median line, treated like the surrounding frame, the central area is covered by an ogival arch. In contrast to the lateral spaces below and all three areas above where the background is gold, this small space is red in its upper half and divided into two spandrels by a black line that continues through the "gates" of greenish-blue, veined marble that close its lower portion. These are hung on blue shafts while the columns flanking the lateral areas are purple. All the capitals are blue; the arches that spring from them are golden and decorated like those in the upper register. At left, the youthful David, seated on a brown rock, plays a harp-like instrument. He wears a golden chiton with an ornamented collar and a red mantle lies across his lap. His hair, dress, instrument and part of the rock have suffered considerable loss of paint. The vignette at right is in slightly better condition. Still *en face* on his rock but with his head inclined to reflect his movement, David raises a stick in his right hand to strike at the pale blue rampant bear (?) that he has seized with his left. The shepherd here wears a short red tunic with a gold collar, belt and armband. The green proplasmos of his face is more marked than in the neighbouring scenes but in each he has pronounced features including dark deep-set eyes and a large nose. No inscriptions.

Fol. 77v, *Penitence of David* (fig. 398), 10.8 × 8.3 cm.

Representations of David's repentance alone are rare (cf. figs. 377, 413) but even in miniatures where this follows the prophet's rebuke there are no parallels among aristocratic psalters for the spatial construction of this picture. It is surrounded by a double frame, as in the frontispiece but here painted red, enclosing a blue border ornamented with alternating lozenges and pairs of beads. On the central axis is a red tiled vault, set against the gold background. This rises behind the blue gable, decorated with modillions, that crowns an arch springing from columns of the same colour with light blue, "Ionic" capitals. A golden, foliate moulding encloses a central space at the base of which is a balustrade and, before this, a backless throne with a red cushion.

Immediately in front of this, David is shown in huddled proskynesis. He wears a pearl-encrusted golden stemma but his red chlamys, like the entire lower portion of the miniature, is badly abraded. He kneels before Nathan, wrapped in a salmon-pink mantle, who extends a flaked right hand towards the king. Nathan's head, adorned with long grey hair, a beard and a "crown"—the latter possibly a later addition—is inclined towards the penitent. Like those of the other figures in the miniatures, his golden nimbus is defined by a red circle which almost touches the green panels, pierced by pairs of window-slits that flank the central columns. The prophet stands before an obliquely disposed, blue wing of the throne-room surmounted by a raking cornice. The left edge of the miniature is marked by another blue column, the middle of its shaft crossed by the bulk of Nathan's body. Above it, an unidentifiable orange coffer or parapet slab. The canted left wing before which the prophet stands is matched by a flaked orange wall at right, in the angle of which stands the angel of the Lord, his sword raised, his right leg drawn back in an attempt to suggest the organic entity of the movement. The light blue blade, decorated with bead- and scroll-work, breaks the right frame of the miniature. The angel has dark blue wings and a flying red chlamys worn over a blue cuirass and

fighting-skirt. This reveals the curious, helical treatment of the musculature in his legs which are shod in high white boots. The attempt at spatial illusion (cf. Athos, Stavronikita 43) and the movement and costume of the angel (cf. the angel of the Lord in Vat. Palat. gr. 431) indicate that a model of the Macedonian era may have been employed. Above the frame, the red inscription + ἡ μετάνοια τοῦ προφήτου δα(υ)δ +.

Fol. 121v, *Moses receiving the Law from Christ; Moses teaching the Israelites* (fig. 399), 10.4 × 8.3 cm.

The harmony of the Old and New Dispensations is suggested in the illuminations attached to Ps. 77 in many aristocratic psalters by representing the Pantokrator in the headpiece (fig. 324), by the mutually deferring figures of Moses and Paul (fig. 284), by Christ teaching the Israelites (fig. 269) and by other devices. But the Palatina Psalter, dating about a quarter of a century later than the present example, presents the only other example of Moses receiving the Law directly from the hand of the Lord (fig. 297). The frame and border here are as in the Penitence miniature (although the flower-petals at the upper corners are red rather than gold). A median line of the same form and colours divides the Reception from the Instruction where the Palatina offers a purely natural distinction. But, as in the Vatican Psalter, Moses receives in both hands a tablet covered with meaningless scribbles. He wears an ample blue mantle, his feet are bare upon the inner red frame, and his halo a simple red circle imposed on the gold background about his inclined head. His three-quarters right position is complemented by that of the Ancient of Days clad in a himation and tunic of the same blue. The Lord holds a small white scroll in his left hand beside a flaked portion of his garment. To the left of his red cross-nimbus the sigla (IC) XC and, below, traces of the legend ὁ παλαιὸς (τῶν ἡμερῶν). A dark green band extends to the left of the protagonists providing exiguous standing room for the more than dozen waiting Israelites. At left, a bearded man in a blue mantle and red hood and tunic turns only his eyes towards the Lawgiving but a woman in an ochre garment seems more concerned. She is partially covered by the figure at right, in a brilliant red mantle over a blue tunic, whose flaked head survives mostly in its black underdrawing.

Below, the Israelites occupy more than half the register. Their isocephalic ranks, generally frontal attitudes and dour expressions give the composition a geometrical rigidity scarcely relieved by the mixture of red, white and blue in their clothing. At the right edge of the group, the bearded figure turned in three-quarters towards Moses wears a red mantle over a long blue tunic; his face, hair and hands have been over-painted. Moses' feet, as above, are in the zone below that of his flock. He now wears a violet himation over a blue tunic and his face, endowed with the same dark features as his fellow Israelites, is given a wry smile. The curiously compartmented articulation of his gesturing hand and forearm echoes the twisted form of the angel's legs in the Penitence miniature. Like his face, these are defined by heavy black outlines. Traces of a legend to the right of Moses' nimbus (ω... μω...) and above the dialogue of gestures to the left.

Fol. 235r, *Crossing of the Red Sea; Moses closes the Red Sea* (fig. 400), 10.7 × 8.3 cm.

As if continuing the narrative in strip form, the two miniatures before the first Ode preserve the format of the frontispiece to Ps. 77. Both the frames and border are, however, now red and lack petal ornament. The mass of Israelites is even more dense and now occupies the entire left half of the upper register. Their number includes more females and other colours: the central woman wears a blue hood and maphorion over a brown tunic and the figure to the right of the group—his face and neck abraded—has an ochre undergarment. He gesticulates across the gold interval towards Moses who stands on the same narrow strip of dark green ground as his companions. The prophet raises his right hand to the maroon column of fire at the right of the register but looks back so that, while his body is turned three-quarters right, his face is almost frontal. His left hand is lost in the folds of the blue himation that he wears over a grey tunic, striated with oblique white highlights across both legs.

In the lower register his undergarment takes on the colour of the column of fire above. A portion of his face has flaked and a figure to his right is almost completely obliterated; a ring of white pellets encloses the area of the head. This abuts the rubbed face of a woman in a red maphorion before whom stands a child, also clad in red, who carries the blue bundle borne by adult figures in other versions of the scene. The Israelites stand on a strip of blue ground darker in hue than the sea that envelops the Egyptians, although this area is more damaged. Moses' brown staff is scarcely visible beyond the outer contour of the sea. No personification is visible. Their leader, in a white helmet and chain-mail, still sits precariously on his red mount. The other two horses are brown and white and seem to carry at least three of the Egyptians, all of whom wear similar pointed helmets and armour. None have been upset and the moment represented is clearly that before cataclysm. No inscriptions.

Fol. 235v, *Dance of the Hebrew Women* (fig. 401), 10.7 × 8.3 cm.

Within a broad but flaked blue border defined by red frames, both registers are devoted to the dance of rejoicing. The women's sleeveless garments have suffered more paint-loss than their faces. Save for the third figure from the left, in green, all in the upper zone wear pink tunics, although the second and third have dark and light blue stoles respectively. The four dancers, two of whom hold tambourines and one, at right, a rattle(?), stand on dark blue ground that functions also as a band dividing the miniature. Below, the colours are more diverse and the women's poses more abandoned. Two at the left, in dark blue and red, wave cloths in the air; the first has a pendant sleeve as in earlier representations of the event (cf. e.g. fig. 131). Similarly, the hands of the second and fourth dancers—their bodies twisted maenadically—seem to pass behind that of the central figure. Again the figure at extreme right is less active, crowded against the frame as she is by the motion of her sister. Her raised head and right hand, outstretched as if to hail the figures above, break the otherwise strict division of the registers. Their common ground is green; the background, lacking inscriptions, gold. The bare arms, particularly in the lower zone, perpetuate the impression of contorted muscularity evident in preceding miniatures in the MS and their heavy features—thick noses and full

lips—combine with the bulk of their bodies to give the dance an undeniably ponderous quality.

Fol. 236r, Headpiece to Ode 1 (fig. 402), 3.5 × 8.4 cm.

The pylê framing the first word of the titulus + ὁδὴ μωϋσέως ἐν τῇ ἐξόδῳ + is enclosed in a red frame like that of fols. 77v, 121v and 235r. At the corners are flower-petals painted a flaked red over gold and inside three ropework roundels from which trefoils branch. The lateral roundels have five-petalled flowers and the central roundel one with seven petals. The initial Ἀ(σωμεν) consists of Moses, clad in a himation and nimbed in gold, holding his staff obliquely in his right hand.

Fol. 238v, *Moses* (fig. 403), 3.3 cm. h.

At the head of the page the initial Π(ροσέχετε) of the Deuteronomy Ode is formed by Moses turned three-quarters right elevating the long tail of his himation on his left arm. His head is encircled with a red nimbus and lifted to gaze at the flaked arc from which a forked ray is directed towards him. Cf. fig. 213, above.

Fol. 234v, *Hannah* (fig. 404), 3.0 cm. h.

The initial of Hannah's Ode is located in the middle of the left margin and consists of the prophetess, clad in a maphorion with her arms extended to form the central bar of the initial Ἐ(στερεώθη) shown in three-quarter length within a enframing tendril.

Fol. 245r, *Habakkuk* (fig. 405), 4.1 cm. h.

On the fifth line of the page, an elongated Habakkuk nimbed in gold and, like Moses of the Deuteronomy Ode, raising his eyes and hand to an arc of heaven, forms the initial Κ(ύριε).

Fol. 247r, *Isaiah* (fig. 406), 3.3 cm. h.

On the same principle as Hannah participating in the initiation of her Ode, a three-quarter length Isaiah, nimbed in gold and holding a scroll in the left hand partly covered by his himation, extends his right below the crescent-shaped arc. The curve of the initial Ἐ(κ νυκτός) is formed by a tendril, encrusted with fan-shaped forms, that grows from behind the arc. The initial dominates the last six lines of the page.

Fol. 248v, *Jonah* (fig. 407), 3.4 cm. h.

The prophet, balding, bearded and nimbed in gold, emerges from the maw of the flaked, inverted sea monster to contribute to the initial Ἐ(βοήσα) one-third of the way down the page. His parted and extended arms form the upper bars of the initial. Cf. fig. 217, above.

Fol. 249v, *The Three Hebrews in the furnace* (fig. 408), 3.0 cm. h.

The structure of the flaked blue furnace, combined with the angel's horizontal left wing, forms the initial Ε(ύλογητός). All four figures have gold nimbi, that of the angel decorated with a crown of points as on the head of Nathan (fig. 318, above). Traces of red flames are preserved between the lower bars of the letter and, to emphasize its form, the traditional iconography is slightly changed: the left youth, rather than the central figure, holds his hands in an *orans* attitude while the Hebrew at right extends an open hand and

looks towards the start of the prayer situated on the fourth line of the page.

Fol. 253r, *The Angel of the Lord* (fig. 409), 2.2 cm. h.

The initial of the eighth Ode—E(ὕλογεῖτε)—is composed of the angel, with black wings and nimbed in gold, standing *en face* on a tendril with an arm outstretched towards the text that follows. The heavy outline around the body and particularly the compartmentalisation of the left hand rehearse aspects of the figure style expressed most clearly in the Moses of the Deuteronomy Ode (fig. 403, above). The *incipit* is situated five lines from the bottom of the page.

Fol. 254v, *The Virgin* (fig. 410), 2.6 cm. h.

The Theotokos, standing frontally between two columns with arms raised in *orans* forms the initial M(εγαλύνει) at the start of her Ode on the fifth line of the page. Pommels surmount the shafts which are decorated with ring-mouldings, pairs of beaded highlights and flaring bases. Her gold nimbus is circumscribed in red and she wears a maphorion, tunic and red shoes. Above her head, the sigla MP ΘΥ.

Fol. 256v, *The nun Theotimê prostrate before the Virgin* (fig. 411), 10.0 × 8.3 cm.

What may be the dedication miniature—we have no epigraphical corroboration elsewhere in the MS for the figure identified as + θεοτίμη μ(ονα)χῆ above her rump—has a broad red border decorated with green braided lozenges. The architectural setting resumes the order of the David frontispiece (fig. 397, above): the Virgin sits enthroned beneath a green arcade composed of masonry courses with distinct pointing, decorated with the same sheaf ornament and likewise supported by blue “Ionic” columns. Again the width and height of the arches differ greatly, allowing a broad span for the principal figures. The Theotokos, with a red outline nimbus flanked by the sigla MP ΘΥ against the gold background, wears an amply draped, purple maphorion and a blue tunic. Large areas of paint have flaked from the area of her legs. She turns slightly towards the prostrate nun while holding Christ’s shoulder with her right hand and supporting his leg with her left arm. The Child’s more active figure, clad in a red chiton and blue himation, inclines towards Theotimê, blessing her with his right hand and holding a small scroll in his left. His gold nimbus is defined in red with an inscribed cross pattée of the same colour; his identifying sigla occur above the Virgin’s shoulders. The wide, orange throne has a pearl-ornamented frame and pommels, a dossal and frontal similarly decorated and pierced with numerous pairs of slits separated by lozenges, and an elliptical red cushion. Is is turned obliquely to the picture plane, its left post considerably in advance of the corresponding right member which is recessed to afford space for the suppliant. Theotimê kneels with her head raised, her hands extended palm-upwards across the pearled frame of the footstool. While the schema is essentially that preserved in the inserted miniatures in Athos, Vatopedi 761 (figs. 74-75, above), the drawing of the Child’s face leaves no doubt that this is an original miniature. Theotimê wears a brown peristêthia and tunic and a black hood of indistinct form. The original paint of her face has been rubbed and its features redrawn.

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 SPATHARAKIS, *Portrait*, pp. 48-49, 244, fig. 17.
 VOKOTPOULOS, Ένα άγνωστο χειρόγραφο, p. 185.
 SPATHARAKIS, *Corpus* I, no. 184; II, figs. 343-45.

58. VENICE, Bib. Marciana, cod. gr. 17 (coll. 421)

Ca. 1004

1. Psalter and Odes with catenae. Easter tables in twenty medallions for the years 6714-6733 (1206/7-1225/26) fol. 1r; Psalter *incipit* fol. 1r (Ps. 151 lacking); Odes *inc.* fol. 411r.
2. Thick parchment, IV + 432 folios.
3. 6-14 lines of psalm text in inner column, surrounded by an average of 60 lines of commentary per page.
4. Psalms in gold, catenae (Karo-Lietzmann type III) in light brown ink; gold initials, psalm titles and names of scholiasts; minuscule, pendant from the ruling; fols. 4v, 11r and 41v are blank.
5. 38.8 - 39.5 × 29.8 - 30.5 cm.
6. In the lower margin of fol. 430v (not of fol. 410v as noted in *Cento codici bessarionei*, p. 34) occurs the inscription τῆς περιβλήπτου θεοτόκου. (Correction kindly supplied by Prof. E. Mioni). This of course does not indicate the location of the convent of the Peribleptos that may have owned the MS before it came into the possession of Cardinal Bessarion; his *ex libris* on fol. IIIv. Presented in 1468 to the Church of S. Marco by Bessarion as part of a collection that formed the nucleus of the Bib. Marciana.

Fol. IIIr, *The Emperor Basil II* (fig. 412), 30.2 × 24.3 cm.

The portrait of the emperor, receiving a crown from Christ which is transmitted by one archangel while another presents him with a lance, appears opposite an iambic poem written in large brown minuscule on the preceding verso that rehearses some of the details in the miniature:

Τὸ θαῦμα καινὸν ὧδε τῶν ὁρομένων
 Χριστὸς προτείνει δεξιᾷ ζωηφόρῳ
 ἔξ οὐρανοῦ τὸ στέμμα σύμβολον κράτους
 πιστῷ κραταιῷ δεσπότη Βασιλεῖ
 κάτοθεν οἱ πρότιστοι τῶν Ἀσωμάτων
 ὁ μὲν λαβὼν ἤνεγκε καὶ χαίρων στέφει
 ὁ δὲ προσάπτων τῷ κράτει καὶ τὰς νίκας
 ῥομφαίαν ὄπλον ἐκφοβοῦν ἐναντίους
 φέρων δίδωσι χειρὶ τῇ τοῦ δεσπότου
 οἱ μάρτυρες δε συμμαχοῦσιν ὡς φίλῳ
 ῥίπτοντες ἐχθροὺς τοὺς ποσὶ προκαμένους.

Basil stands *en face* in the middle of the miniature on a golden footstool with a purple frame decorated with pearls and cabochons. While the centre of his crown and a vertical median line drawn through his body are on axis with Christ above, this hypothetical line would leave his right leg, much of his left and most of the footstool off-axis. He thus appears to be leaning towards his right, an impression strengthened by the oblique stance of his legs. The emperor's nimbus is outlined in red against a gold background that varies in hue and brilliance, being generally darker about the figure of Basil. A golden stemma set with pearls and a red cabochon at its centre is placed on his head by an archangel. On either side of his head hang prependoulia which divide below the temple so that one pearl-set strand passes below his cheek to the rubbed area of his short, round beard. (This division is evident only on the right side of his face since the other has lost much of its paint). He wears scale-armour (*lorica squamata*) over a long-sleeved purple tunic with bands of vermiculation at the cuffs and hem. This ornament is gold in colour, like the pteryges on his upper arms; the fringe of the vest visible below his cuirass is blue. This *paludamentum*, held by a red gem in a setting of pearls on his chest, is likewise blue but flaked on its inside behind his legs to reveal brown underdrawing. Traces of blue breeches survive above his knees. Below, his calves and feet are sheathed in red buskins (*kampagia*) again studded with pearls. Flanking his body in two vertical columns is the red minuscule inscription at once giving the emperor's style and punning on his name. To his left, βασιλειος ἐν Χριστῷ πιστ(ός); to his right, βασιλεὺς ῥωμαίων ὁ νέος. This positively identifies the emperor as Basil II and shows that the Easter tables on fol. Ir are later additions. Beside this column, the emperor grasps the pommel of a sword sheathed in red in his right hand and with his left holds, point-upwards, a lance presented by a second angel.

Most of the red legend identifying this heavenly creature—ὁ ἀρχάγγελος Μιχαήλ—is lost but that above his fellow—ὁ ἀρχάγγελος Γαβριήλ—is well-preserved. Both have nimbi outlined in red and black wings with blue underfeathers and pinions. Each is shown half-length emerging from a cloud, wearing a tunic under a richly draped, blue himation heightened with white. Gabriel holds a staff while Michael's left hand is open, the fingers pointing towards the frontal figure of Christ. The Lord, with a gem-encrusted golden book under his right arm, extends a golden stemma, similar to that worn by Basil but drawn from above, with his right hand. His cross-nimbus is gold against a much flaked blue arc subtended from the gold border. The halo traverses the inner red frame; the outer has red trefoil ornament at all four corners.

Perfect symmetry in the miniature is further denied by the relationship of the saintly busts to the archangels above. Again identified in red, SS. Theodore, Demetrios and a third figure now lacking a legend are shown within linked, double frames immediatly below Michael. At right, SS. George, Prokopios and Merkourios appear in a similar setting but below the cloud trailed by Gabriel. Their "similarity" to the emperor is emphasized by their cuirasses, *paludamenta* and upturned *hastae*.

The tip of Basil's spear rests on the neck of one of the eight men, varying in age and the colour of their costume, on the blue-green ground below him. The figure singled out in this

way, and by the fact that he alone regards the spectator, is the most richly dressed of the group. He wears a mauve mantle adorned with a golden collar and edged with a band of pseudo-Kufic decoration. His mantle is held with a golden belt and the cuffs of his tunic have vermiculated ornament imposed on the same colour. Behind him, the only unbearded figure, clad in red, has an earring. Before him, and resting on one knee with his arms clutched about the other, like all four lateral figures, a man in a light green mantle again has a band of pseudo-Kufic ornament. The arm-bands and belts of the others (not all have both) are set with pearls. The four figures nearest the footstool are shown in proskynesis. All four rest their hands palm-downwards in contrast to the open-handed gesture common to Barbarians in Roman Imperial images of submission.

Fol. IVv, Six scenes from the life of David (fig. 413), each 10.2 × 11.6 cm.

Facing the *incipit* of Ps. 1, the full-page miniature is framed and divided by narrow red lines drawn on the gold background. The sequence of scenes—running from left to right proceeding from the top—is determined by the order of events as recounted in the first two books of Kings rather than their chronological order in the life of David. Thus, in contrast to Paris gr. 139 (no. 39, above) and related MSS, the illustration of the Anointment precedes that of the animal battles. Each is accompanied by a brief description in the adjacent margin.

At upper left Samuel, turned three-quarters right towards David who presents a complementary position, anoints him with a large brown horn that passes through the youth's gold halo, outlined in red, and touches his brown hair. The prophet, similarly nimbed, wears a long blue tunic with red clavi under an ochre himation and thong-sandals. Behind him is a barrel-vaulted structure with a dark blue, tiled roof. Its flank is pierced by a high portal with a knotted, blue-green curtain; its facade has ten courses of light blue, ashlar masonry beneath a wall with window-slits and a lunette. David wears a blue chiton and white boots and stands, like his family and the prophet, on the lower, blue-green zone of ground. His hands are raised, palm-upwards before his chest at a level slightly higher than the red band about his tunic. The higher zone is a lighter green, close in hue to the curtain in the portal. Jesse stands in almost an orans attitude, unnimbed, white bearded and clad in a light blue himation marked with oblique folds over his right thigh, tonally graduated towards a deep shadow between his legs, and a highlighted whorl at the stomach. Below this he has a brown tunic reaching almost to his sandals. With his right hand he demonstrates the ceremony but his head is turned towards the other eight members of his family. Like Samuel's, his features are taut and the right side of his face marked with a pronounced, v-shaped cavity. This feature, his hairline and his pointed ear correspond closely to aspects of the drawing in Basil's Menologion (Vat. gr. 1613, p. 306). The foremost son, physiognomically akin to the figure identified as Eliab in Paris gr. 139 (fig. 247, above), has a grey tunic with a blue band. At right, a figure in profile—resembling Aminadab in the miniature in Paris—wears a bright red chiton and a blue girdle above his waist. All have white boots like David's here and in the Parisinus. The brothers stand in front of an ochre mountainside adorned with

a single, somewhat flaked tree and lightening in colour towards the building at left. Above, the brown inscription reads + ἔνθα χρίσται δα(υ)δ... βασιλέα κέρα... καμουήλ τὸν προφήτον +.

The first of the animal battles shows David, nimbed and clad as before but with the addition of a red cloak, using a trimmed branch to club the brown bear that seems to cower in the lower right corner of the miniature. Blood pours from a wound on the beast's head on to the ground—here a medium green but darker immediately in front of David. From the left margin a blue stream enlivened with white currents flows past two buff-coloured sheep, bemused by their reflections in it, and a ram that turns to look at the shepherd. Behind them a grey-brown goat sits placidly before a green tree. Small green plants bearing flowers with red or blue centres are scattered about the bucolic setting. Behind the goat, a craggy ochre mountain perches incongruously on the gentle slope of a hill which darkens gradually to the point where it is overlapped by the slate-grey coulisse of a massif to the right. Behind this, in turn, a purple mountain is crowned, as at left, by basalt terraces. The unnatural colouration of the landscape is emphasized by the small cypress-like trees before the massif, which grow vertically divided into light—and dark—green halves. The description of the scene above reads + ἔνθα ἀναιρεῖ τὴν ἄρκτον ῥοπάλῳ δα(υ)δ ἐπέλθουσαν κατὰ τῶν προβάτων +.

Below the Anointment, a more flaked picture celebrates David's killing of the lion. He is dressed as in the Bear Fight, his red cloak flying against the olive-coloured hillside behind. His inclined position, matched by that of the rampant beast, creates a more direct impression of struggle than the comparatively graceful, more contrived curves of the battle with the bear. They confront each other on green ground which darkens towards the picture plane. Between them a clump of shrubbery has flaked, as have David's legs, the dead sheep on the ground at left and the edge of the hillside behind which blue-green trees grow by the right frame. Care has been taken with anatomical details: the lion's prominent rib-cage, its long, sinuous tail and the grazing goats (?), one of which turns to lick its suckling kid. Again, a ram observes the scene placidly, lying on the slope that grows before two windswept cypresses. Small, wiry shrubs, painted as in the Bear Fight, again dot the landscape. But the differentiation of colour between the foreground and the mountain in the rear is more marked. While both the hill and the peak behind it rise to crags riven with fissures between light-splashed terraces, the olive hill cuts across the purple-grey mountain like a coulisse. In the left margin the action in the scene is summarized as + ἔνθα χρίζει τὸν λέοντα δα(υ)δ ἐπέλθοντα κατὰ τῶν προβάτων +.

The miniature at centre right shows not the battle with Goliath but the Philistine's challenge. David, dressed as before but now with a black sling containing a white stone, places his weight on his right leg as he prepares his attack. He holds another stone in his left hand. The mass of an ochre mountain intervenes between him and a troop of at least fourteen Israelites wearing blue-grey tunics, pointed helmets and armed with lances. One turns to his companions but most look towards the giant. Goliath stands at ease at the right end of the mountain which graduates towards a rich brown and is defined by a black contour behind

him. Between the adversaries, the familiar shrubs bearing white flowers with red and blue centres; in the middle distance, a group of small, dark green trees grows around an outcrop of rock painted grey-green like the valley in which the battle will take place. Goliath, nearly as tall as the mountain, towers over the scene. He is dressed much like the emperor on fol. IIIr but has a pointed helmet, white boots and a red shield with a golden, vermiculated border. He leans on his spear, held point-upwards, as he eyes not the shepherd but the Israelites' army. Paint has flaked from the legs of the antagonists and particularly from a circular area at the base of the mountain. The inaccurate description in the right margin reads + ἔνθα ἀναιρεῖ δα(υ)δ τὴν σφενδόνην τὸν ἀλλόφυλον γολιάδ.

The situation within the sequence of the much-damaged picture at lower left shows that the performance illustrated is that described at I Reg. 18 : 10—where David has already been received at Saul's court—and not the first occasion (I Reg. 16 : 23) on which the musician plays for the king. This is corroborated by the fact that David is here dressed in imperial garb. His bearded (?) head has a golden nimbus and stemma with a central, red gem. He wears a light blue tunic with a golden shoulder-patch and hem, and red, pearly boots which rest on a similarly decorated footstool. Despite paint-loss about his middle, it is clear that he sits on a red cushion on a backless throne, holding a golden viol under his chin—its pegs directed towards Saul's feet—and a bow in his right hand. The upper half of his body is turned toward the melancholy king. Behind the musician is a blue structure of at least three storeys divided by cornices decorated with dentillated ornament. A green *velum* is slung both over the tower-like zone at left and the lower wall that abuts the portal flanked by blue "Ionic" columns.

The dark green ground before David's footstool continues at right and supports the lavishly decorated, golden bed-frame. Saul lies on this, raised on a white mattress, tinted light green and adorned with magenta stripes behind his graduated, blue nimbus. The black frontal of the bed is much flaked but the golden footstool, its black frame, like David's studded with pearls and a red cabochon, is well preserved. The king wears a golden stemma, more richly decorated than that of his protégé, a light blue tunic and a dark blue mantle with a gold tablion; his legs are wrapped in a green blanket. His features, turned towards the spectator, have apparently been deliberately defaced but the large area of paint loss at the foot of the bed is probably accidental. Behind Saul is a grey, two-storied building, its flank pierced with window-slits, its roof covered with dark grey tiles. Below the gable, the façade has a large, round-headed arch revealing a black interior that contrasts strongly with the brilliant red curtain, with white, crow-step ornament on its blue border, that is draped between the columns in the centre of the picture. Below, the legend reads + ἔνθα κατεπάδει δα(υ)δ τῇ μελωδίᾳ τῆς κιθάρας καὶ τῷ ῥυθμῷ τῷ βασιλεῖ σαούλ ὑπὸ πνεύματος ἐνοχλουμένοι +.

The sequence concludes with David's reconciliation with God. At left, turned entirely frontally save for an oblique footstool like those in the previous miniature, the king's empty throne has a high, bowed back and uprights studded with cabochons. From its curved cross-bar hangs an amply draped dossal; this, like the throne's frontal, is decorated with

magenta stripes and crow-step ornament. Behind the throne and extending across the entire picture is a blue architrave with inverted, white stair-step ornament carried on "Ionic" columns with stepped bases of the same colour. Beyond rather than below this continuous member is a mauve wall with a double string-course. Particularly behind the protagonists it has adjoining oblique faces and large and small, round-headed windows. The wall is not modulated behind the throne and its relation to the black ciborium that rises behind the architrave is ambiguous. The ground immediately before the wall is light green. On the darker green ground at the bottom of the picture, the king is shown in proskynesis at Nathan's feet. A gold nimbus encloses his white-bearded head on which rests a gold stemma with bifid prepedoulia. David wears a dark blue mantle with a golden collar; he has red shoes and a light blue tunic encloses the legs drawn up under him. Directly above the king and evidently standing on the wall, a three-quarter length angel clad in gold and a nimbus outlined in red against the gold background, directs the blue tip of his red spear towards the prostrate figure. Nathan, assuming almost a dancing position, extends one hand between the spear's tip and the king's head and holds a small, white scroll in the other. The prophet wears a dark blue tunic under a lighter blue himation; as in previous miniatures, fleshy areas, especially at the neck and feet, have flaked. Separated by the architrave, a half-length David, dressed as below and turned in right profile, raises his head and hands in prayer to a blue arc containing red stars in the upper right corner. The tonal lightening of the arc is so graduated that it appears almost like a quarter of a sphere. Below the miniature the sequence of events is described as + ἐνθα ἐλέγχεται δα(υ)ὶδ ὑπο τοῦ προφήτου Νάθαν διὰ τὴν μοιχείαν καὶ τὸν φόνον. ὁδε μετανοῶν ἀποστρεφει τοῦ θ(εο)ῦ τὴν ὀργήν +.

Fol. 1r, Headband to Ps. 1, 4.9 × 7.5 cm.

The pylê contains two species of birds and floral devices.

Ps. 77 (fol. 225r) is introduced with the usual title but without ornament.

Fol. 411r, Headband to Ode 1.

The rectangular gold band with golden flower-petals at its upper corners contains five alternate blue and green rosettes.

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INDEX

- ABSALOM**, 100. fig. 342.
AKOULOUTHIA, 18.
ANANIAS (various persons identified as), 30, 96, 107. figs. 83, 333, 375. See also : Three Hebrews in furnace.
ANASTASIS, 107, 111. figs. 378, 396.
ANCIENT OF DAYS, 113. fig. 399.
ANGEL OF THE LORD, 115. fig. 409. See also : David, rebuke and penitence of.
ANGELS, 29, 104. figs. 77, 362, 363. See also Crucifixion; David, rebuke and penitence of; Isaiah, vision of; Three Hebrews in furnace.
ANIMALS: see Zoomorphic ornament.
ANNA KOMNENE, 49.
ANNUNCIATION TO VIRGIN, 16, 96. figs. 11, 336.
ARCHANGELS, 28, 33, 44, 91, 109, 115. figs. 74, 100, 156, 319, 388, 412.
ASAPH, representation of, 35. fig. 112.
ATHOS, Mount, Lavra monastery, doors, 72
 Simopetra monastery, 18, 26.
AZARIAS, 96. fig. 334. See also : Three Hebrews in furnace.
BARNABAS, monk and oikonomos, 99, 101. fig. 348.
BASIL II, emperor, 115. fig. 412.
BIRDS: see Zoomorphic ornament.
BOLOGNA, S. Salvatore, monastery, 34.
BRAZEN BULL: see Manasses.
CARPET PAGES and HEADPIECES, 72, 73, 105. figs. 259, 261, 367, 368.
CHRIST
 enthroned, 33, 103, 111. figs. 101, 361, 395. See also Isaiah, vision of headpiece with, 23, 31, 41, 56, 58, 74, 86, 99. figs. 47, 89, 137, 206, 267, 300, 340.
 in arc of heaven, 33, 95, 99, 107. figs. 102, 331, 341, 374.
 in initial, 22, 57, 82, 92, 96. figs. 37, 214, 215, 216, 220, 290, 322, 333, 334, 335.
 Pantokrator, 79, 93, 104. figs. 284, 324, 361.
 teaching, 22, 46, 75, 103. figs. 40, 159, 269, 359, 360.
COLLECTORS
 Barberini, Francesco and Antonio, cardinals, 80.
 Barozzi, Francesco and Iacopo, 58.
 Bessarion, cardinal, 115.
 Farnum, Ida, 111.
 Fugger, Ulrich, 83.
 Goan, Iuvenalis, 36.
 Herbert, William, 58.
 Holler (?), 86.
 Hurault de Boistallé, Jean, 63.
 Mamoukas, 99.
 Mynas, Minoïde, 71.
 Nicholas V, pope, 78.
 Phillips, Sir Thomas, 48.
 Rosenthal, Erwin, 55.
 Simkovitch, V.G., collector, 91.
 Uspenskij, Porphyrij, 44, 45, 85.
 Walters, Henry, 26.
 Wheler, Sir George, 60.
COLOGNE, church of St. Gereon, 89.
COMMENTATORS ON THE PSALTER
 Blemmydes, Nikephoros, 71.
 Cosmas Indicopleustes, 26, 48, 89, 106.
 Eusebius, 15, 19, 48, 71.
 Hesychius of Jerusalem, 78.
 Zigabenos, Euthymios, 22.
CONSTANTINE IX MONOMACHOS, emperor, 26.
CONSTANTINOPLE, Hodêgôn monastery, 22, 111.
 Kariye Camii, church, 112.
CROSS (as main motif), 32, 33, 91. figs. 99, 103, 318.
CROSSING OF RED SEA (and related scenes), 15, 22, 23, 24, 28, 31, 34, 36, 37, 41, 44, 46, 49, 54, 56, 57, 59, 61, 67, 75, 79, 82, 87, 88, 93, 101, 105, 108-109, 113-114. figs. 5, 38, 45, 51, 73, 91, 107, 114, 119, 138, 155, 161, 177, 199, 211, 212, 229, 237, 253, 271, 285, 293, 302, 311, 326, 349, 350, 369, 384, 385, 400.
CRUCIFIXION, 90, 111. figs. 315, 396.
DANIEL, prophet, 57. fig. 219.
DAVID
 and Goliath, 18, 20, 24, 27, 31, 34, 35, 37, 45, 46, 48, 50, 56, 59, 60, 64, 75, 80, 82, 93, 100, 108, 117. figs. 19, 20, 26, 50, 65, 66, 90, 106, 113, 118, 158, 160, 173, 182, 210, 228, 231, 248, 270, 286, 292, 325, 347, 382, 383, 413.
 and Melodia, 21, 27, 44, 48, 51, 60, 63, 81, 83. figs. 37, 62, 153, 172, 191, 232, 245, 290, 294.
 and musicians, 39, 49, 55, 73, 78. figs. 128, 176, 205, 264, 281.

- anointment of, 27, 48, 64, 81, 91, 116. figs. 64, 171, 247, 287, 320, 413.
 as musician, 17, 22, 23, 26, 29, 31, 36, 39, 44, 49, 51, 73, 74, 88, 106, 112-113, 114. figs. 13, 39, 46, 78, 88, 116, 128, 153, 179, 191, 264, 266, 308, 370, 397, 413.
 as prophet, 21, 28, 33, 35, 44, 52, 53, 58, 60, 66, 78, 81, 83, 88, 90, 92, 99, 100, 105, 106, 107, 108, 111, 112. figs. 33, 69, 102, 110, 154, 192, 194, 226, 234, 251, 281, 289, 295, 309, 316, 322, 341, 345, 366, 371-376, 380, 393, 397.
 birth of, 15, 91. figs. 1, 320.
 coronation of: see David raised on a shield.
 entering Jerusalem, 27. fig. 67.
 killing the bear, 113, 117. figs. 397, 413.
 killing the lion, 19, 26, 64, 117. figs. 23, 246, 413.
 leading the Ark into Jerusalem, 74. fig. 265.
 raised on a shield, 28, 48, 61, 65. figs. 68, 174, 235, 250.
 rebuke and penitence of, 19, 24, 26, 39, 42, 48, 50, 56, 60, 66, 73, 86, 91, 100, 107, 111, 118. figs. 24, 48, 60, 129, 145, 175, 180, 207, 208, 230, 252, 268, 301, 323, 343, 377, 398, 413.
 receiving the Psalms, 81, 92. figs. 288, 321.
 teaching the Israelites, 19. fig. 22.
 Third Anointment of, 23. fig. 44.
- DAVID'S MOTHER, 15, 27, 91. figs. 1, 64, 320.
- DEMETRIOS, archon, 23.
- DEËSIS, 33, 35. figs. 101, 110.
- DONORS, 35, 43, 45, 111, 115. figs. 110, 152, 157, 394, 411.
- DOUSIKO MONASTERY, near Trikkala, 15.
- EASTER TABLES, 21, 26, 48, 58, 89, 91, 112, 115. fig. 61.
- EGYPTIANS: see Crossing of Red Sea
- EIRENE DOUKAINA PHILANTHROPENE KANTAKOUZENE, 106.
- ELIZABETH, mother of Prodomos: see Visitation.
- ENTRY INTO JERUSALEM, 107. fig. 372.
- FILARET, patriarch of Moscow, 53.
- FISH: see Zoomorphic ornament.
- GABRIEL, lord of Philadelphia and Monemvasia, 88.
- GEDEON, oikonomos, 85.
- GÖREME, Tokalı kilise, church, 84.
- HABAKKUK, prophet, 16, 17, 20, 25, 30, 32, 38, 41, 43, 47, 51, 55, 62, 72, 76, 87, 94, 102, 112. figs. 8, 15, 27, 55, 83, 94, 123, 141, 148, 164, 187, 204, 240, 262, 275, 304, 329, 353, 404.
- HAND OF GOD: see Moses receiving the Law; Moses praying; David, rebuke and penitence of; David receiving the Psalms.
- HANNAH, 24, 32, 38, 39, 41, 47, 50, 54, 57, 62, 76, 101, 109, 114. figs. 54, 93, 122, 132, 140, 163, 185, 201, 214, 239, 255, 274, 352, 387, 404.
- HANNAH and SAMUEL, 16, 72, 94. figs. 7, 260, 328.
- HEBREW WOMEN DANCING, 22, 24, 30, 37, 39, 46, 49, 50, 61, 65, 76, 114. figs. 41, 52, 80, 120, 131, 162, 178, 183, 237, 249, 272, 401.
- HELIOS, personification of, 69. fig. 258.
- HEZEKIAH, king, 58, 69, 96. figs. 222, 258, 338.
- ICONS, representations of, 15, 58, 102. figs. 4, 226, 358.
- IÔASAPH, scribe, 111.
- ISAIAH, 17, 20, 25, 30, 38, 40, 43, 47, 51, 53, 62, 69, 73, 76, 87, 95, 102, 114. figs. 16, 28, 56, 84, 124, 133, 149, 165, 188, 195, 241, 257, 263, 276, 305, 330, 354, 406. See also: Hezekiah. Vision of, 16, 109. figs. 9, 388.
- ISRAELITES BY RIVERS OF BABYLON, 100, 108. figs. 346, 381.
- JERUSALEM, Holy Cross monastery, 73.
 St. Sabbas, monastery near, 41, 48.
- JESSE: see David, anointment of.
- JOHN (Ioannes) VLADISLAV, voivode, 36.
- JONAH, prophet, 16, 18, 20, 22, 25, 30, 32, 38, 40, 43, 47, 51, 53, 57, 62, 68, 77, 95, 102, 109, 114. figs. 10, 17, 42, 57, 85, 95, 125, 134, 150, 166, 189, 196, 217, 242, 256, 277, 331, 355, 389, 390-391, 407.
- JOSHUA, son of Nun, 82, 109. figs. 293, 386.
- KALOIEDAS, monk, 111. fig. 394.
- KANTAKOUZENOS, Michael, owner of manuscript, 35.
- KARLOVASSI, Samos, monastery of Prophet Elias, 86.
- KRZESZÓW (Grüssau), monastery, 31.
- KUFIC pseudo-, ornament, 20, 46, 75, 80, 89, 108, 109, 110, 116. figs. 270, 286, 313, 383, 390, 412.
- MAKARIOS, archbishop of Corinth and Thessaloniki, 26.
- MANASSES, king, 16, 58, 97, 102. figs. 12, 223, 339, 357.
- MANUSCRIPTS (excluding aristocratic psalters)
 Athqicron 1384 (psalter), 23
 Athos, Stavronikita 43 (Gospel book), 113
 Berlin, Kupferstichkab. 78 A9 (psalter), 96
 «Family 2400», 22, 31, 32, 41, 43, 57, 62, 73, 76, 86, 99, 100, 101, 102
 London, Add. 19352 (psalter), 96
 Melbourne, National Gallery 710/5 (Gospel book), 112
 Paris, B.N. gr. 189 (Gospel book), 109
 Paris, B.N. gr. 1328 (menologion), 36

- Rome, Vat. gr. 752 (psalter), 73
 Rome, Vat. gr. 1613 (synaxarion), 116
 Rome, Vat. Palat. gr. 431 (Joshua), 113.
- MATTHEW**, monk, 43. fig. 152.
- MICHAL**, David's wife, 74. fig. 265.
- MIRIAM**, sister of Aaron, 30, 76. figs. 80, 272. See also : Hebrew Women dancing.
- MISAEEL**, 96. fig. 335. See also : Three Hebrews in furnace.
- MOSCOW**, Tretjakov Gallery, 91.
- MOSES**
 closing/parting the Red Sea : see Crossing of the Red Sea.
 in initial, 114. figs. 402, 403
 praying, 24, 30, 31, 37, 41, 50, 57, 62, 76, 87, 101, 114.
 figs. 53, 81, 92, 121, 139, 184, 213, 238, 273, 303, 351, 403.
 receiving the Law, 16, 28, 33, 34, 54, 67, 78, 84, 85, 86, 88,
 94, 108, 113. figs. 6, 14, 71, 104, 109, 200, 254, 283, 296,
 297, 298, 299, 310, 327, 379, 399.
 teaching, 17, 21, 24, 28, 30, 33, 34, 35, 37, 39, 49, 50, 56,
 78, 82, 84, 100, 109, 113. figs. 14, 34, 49, 71, 79, 104, 109,
 112, 117, 130, 178, 181, 209, 283, 291, 297, 344, 386, 399.
- MOTHER OF GOD**, 16, 20, 25, 28, 31, 32, 33, 38, 40, 41, 43, 44, 45,
 47, 51, 57, 62, 77, 87, 88, 89, 91, 101, 104, 111, 115.
 figs. 11, 31, 59, 74, 87, 97, 100, 127, 136, 143, 152, 156,
 157, 168, 190, 220, 244, 280, 306, 307, 314, 319, 348, 364,
 394, 410, 411. See also : Crucifixion; Deësis; Visitation.
- NACHAB** : see DAVID'S MOTHER.
- NATHAN**, prophet : see David, rebuke and penitence of.
- NEW YORK**, Metropolitan Museum, Cyprus plates, 45.
- NEBUCHADNEZZAR**, 54, 110. figs. 202, 392.
- NIGHT (Nyx)**, personification of, 44, 49, 67, 69. figs. 155, 177, 253, 257.
- PENITENCE (Metanoia)**, personification of, 42, 48, 67. figs. 145, 175, 252.
- PERSONIFICATIONS**, 15, 21, 22, 23, 42, 44, 48, 63, 64, 65, 66, 67, 69,
 73, 81, 88, 93, 95, 97, 109. figs. 2, 37, 38, 45, 145, 153, 154,
 155, 175, 245, 246, 247, 248, 251, 253, 254, 257, 258, 263,
 290, 308, 326, 331, 338, 389.
- PHARAOH** : see Crossing of Red Sea.
- PROPHECY (Prophetia)**, personification of, 15, 44, 66, 83. figs. 2, 154, 251, 295.
- PSYCHOMACHIA**, 104. figs. 362.
- QUATREFOIL HEADPIECE**, 23. fig. 43.
- SAINTS**
 Basil, 33, 48, 58, 91. figs. 100, 224, 319.
 Chrysostom, John, 15, 28, 33, 48, 58, 91. figs. 4, 75, 100, 225, 319.
 David of Thessaloniki, 29. fig. 76.
 Demetrios, 29, 116. figs. 76, 412.
 Demetrios, martyrdom of, 29. fig. 77.
 George, 116. fig. 412.
 Gereon, 89. fig. 313.
 Gregory Nazianzus, representation of, 91. fig. 319; works of, 78
 Gregory Palamas, 29. fig. 76.
 John Chrysostom : see Chrysostom
 John Eleemosinary, 107. fig. 376.
 John Prodromos, 33, 57, 91, 103. figs. 101, 221, 319, 360.
 See also : Deësis.
 Merkourios, 116. fig. 412.
 Nicholas, 33. fig. 100.
 Onouphrios, 19. fig. 21
 Paul, 15, 79, 107. figs. 3, 4, 284, 375.
 Peter, 15. fig. 3; Law presented to, 79. fig. 284.
 Proclus, 29. fig. 75.
 Prokopios, 116. fig. 412.
- SAINTS' LIVES**, 18.
- SAUL**, king, 28, 48, 108, 117. figs. 68, 174, 382, 413.
- SAMUEL** : see Hannah and Samuel; Dávid, anointment of.
- SEVERO**, Gabriel, archbishop of Philadelphia, 51.
- SINAI**, monastery of St. Catherine, 44.
- SOLOMON**, king, 104, 108. figs. 365, 378.
- TAĞAR**, Cappadocia, church, 90.
- TETRAMORPH**, 16. fig. 9.
- THEOTIMÊ**, nun, 115. fig. 411.
- THREE HEBREWS IN FURNACE (and related scenes)**, 18, 30, 32, 38,
 40, 41, 43, 50, 54, 57, 62, 77, 95, 102, 110, 114. figs. 18, 86,
 96, 126, 135, 142, 151, 185, 203, 218, 243, 278, 279, 332,
 356, 391, 392, 408.
- VISITATION**, 53, 89, 96. figs. 197, 312, 336.
- VIRGIN MARY** : see Mother of God.
- WISDOM (Sophia)**, personification of, 15, 44, 66, 83-84. figs. 2, 154, 251, 295.
- ZACHARIAS**, prophet, 32, 54, 57, 96. figs. 98, 198, 221, 337.
- YERUSHALMI**, Dominico, physician, 39.
- Zoomorphic Ornament**, 42, 52, 56, 80, 85, 105. figs. 144, 146, 147, 192, 367, 368.
- ZOSIMA(s)**, monk, 26.

CONTENTS

Avant-propos par <i>André Grabar</i>	5
Acknowledgements	6
Introduction	7
Abbreviations	10
Catalogue	15
Supplement	99
Bibliographical addenda	120
Index	121
Contents	125
Plates	127